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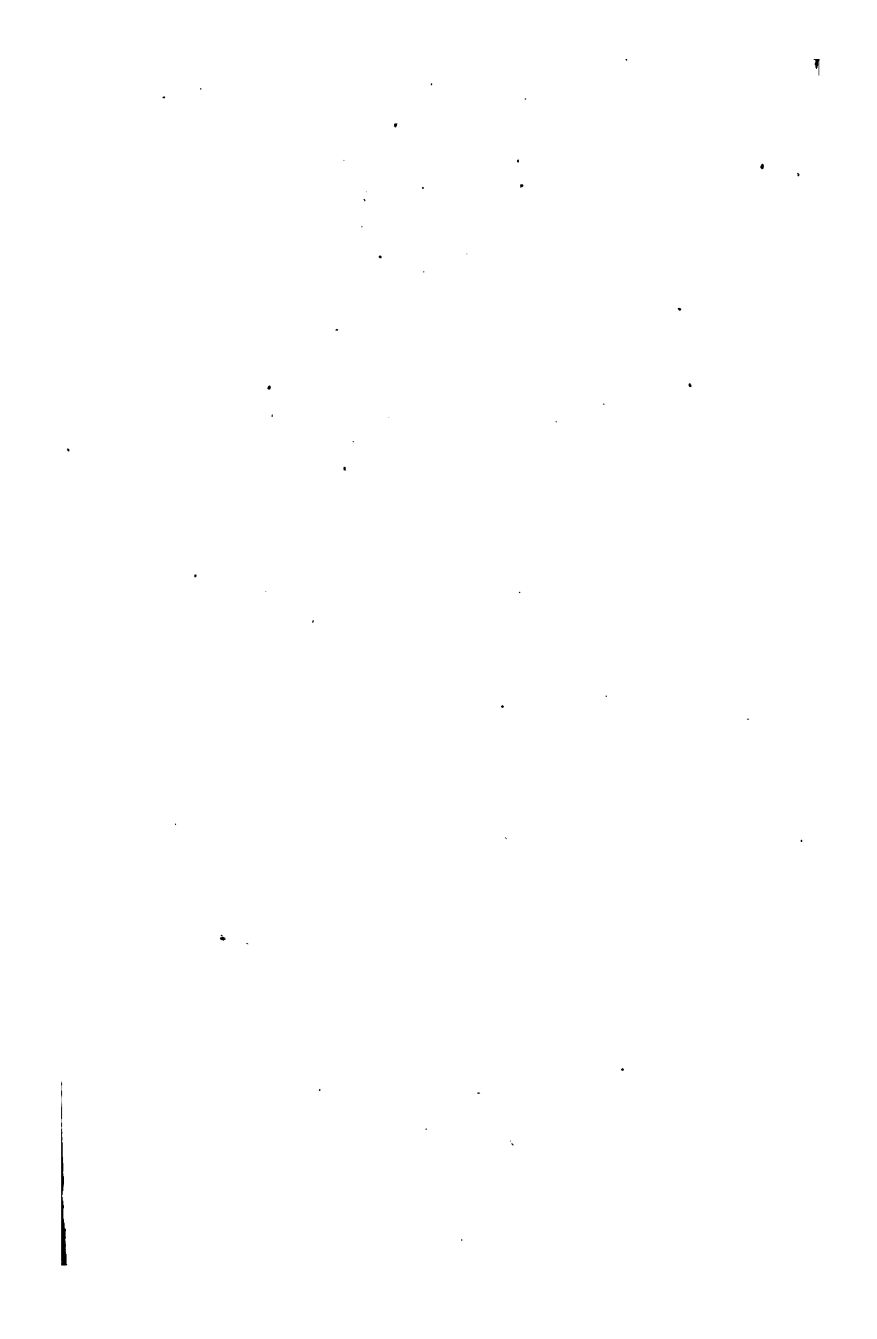
LECTURES  
AND EXERCISES  
FOR  
COMMERCIAL SCHOOLS

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A  
GRAMMAR  
OF THE  
ENGLISH LANGUAGE,  
FOR THE USE OF  
COMMERCIAL SCHOOLS.

BY  
R. G. LATHAM, M. D.



LONDON:  
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—  
1850.



## P R E F A C E.

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THE following pages are limited to the exhibition and explanation of the chief fundamental facts and principles in English Grammar, and in the History of the English Language; being, to a certain extent, preparatory to the larger works of the Author upon the same subjects.

The way in which the writer suggests that his book should be studied is as follows:—

*a.* Each section (marked §), when it consists of a single paragraph, should be learned by heart.

*b.* When a section consists of more paragraphs than one, the first only should be learned by heart. The remainder should be



*read* by the pupil, and (if necessary) verbally explained, and enlarged upon by the teacher.

c. All lists of words, quotations, and words from foreign languages, should be written out.

d. The first time the book is gone through, the parts in smaller type may be omitted.

e. Part I. may be gone through at the first, second, or third time of reading, according to the knowledge that the learner has of the English History. Part V. according to his knowledge of the English poetical literature.

Such are the general principles of the method recommended. Particular cases where they must slightly be departed from will occur. These are matters for the discretion of the teacher.

The portions that will require the most illustration from the teacher, are Part II. (on the nature of *Sounds*, &c.), and the explanation of the logical terms, Proposition, Subject, and Copula.

The principle by which the writer has chiefly been directed is that of beginning with parti-

culars, and gradually proceeding to generalities. In this he believes he follows the method best fitted for learners. Thus the particular changes that words undergo are dealt with in detail before the Parts of Speech and other more general questions are noticed.

The orthographical portion is chiefly a condensation of the Preface to Walker's Pronouncing Dictionary.



# HISTORY

## OF THE

### ENGLISH LANGUAGE.

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#### PART I.

§ 1. *Distribution of the English Language over the British Isles.*—The English Language is spoken exclusively throughout all the counties of England.

§ 2. It is spoken in Wales, *partially*; that is, in the Principality of Wales there are two languages, viz. the English, and the Welsh as well.

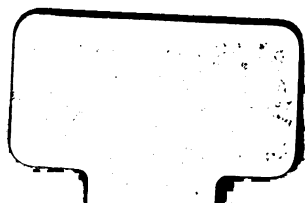
§ 3. It is also spoken in Scotland, *partially*; that is, in the Northern and Western counties of Scotland, there are two languages, the English, and a language called the *Scotch Gaelic* as well.

§ 4. It is also spoken in Ireland, *partially*; that is, in Ireland, there are two languages, the English, and a language called the *Irish Gaelic* as well.

§ 5. It is also spoken in the Isle of Man, *partially*; that is, in the Isle of Man there are two languages, the English, and a language called the *Manx* as well.

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spoken to far greater extent than is the case in either America or Africa.

Australia and New Zealand are exclusively English colonies, and, consequently, in Australia and New Zealand English is the only *European* language that is spoken. In each of these settlements it encroaches upon the native dialects.

Malta, Gibraltar, Heligoland, Guernsey, and Jersey, and many other localities of less note, are isolated spots, which, being portions of the English dominions, use the English language.

§ 7. *Extension of the English Language over the British Isles.*—As late as the reign of Queen Elizabeth, and even later, the English language was not spoken universally and exclusively even in England. A second language was spoken in Cornwall, called the Cornish.

§ 8. As late as the reign of King Stephen, a language very closely resembling the Welsh, was spoken in Cumberland and Westmoreland.

§ 9. In the first, second, and third centuries the English language was either not spoken in Great Britain at all, or spoken very partially indeed.

A little consideration will shew that the extension of the English language over the different English counties, and over the British Isles in general, was carried on in the same way as the extension of the English language over countries like America, Australia, and New Zealand. In America, Australia, and New Zealand there were the original native languages, origi-

nally spoken by the original inhabitants. There was just the same in England.

In America, Australia, and New Zealand, the native languages still continue to be spoken, side by side with the English, although only partially. It is just the same in Wales, Scotland, Ireland, and the Isle of Man. In all these portions of the British Isles, the native languages still continue. They are encroached upon by the English ; still, however, they continue. By observing this, we understand the important fact that even in *England*, the *English* language is no native tongue, but an imported one ; whereas the really native languages of Great Britain were languages allied to the present Welsh, Gaelic, and Manks. These, however, as the English dialects gradually extended themselves, gradually retreated.

§ 10. The countries from whence the present language of England was introduced into England, were Germany and Holland, in which countries a language akin to the English was spoken from the earliest times of which we have any historical information, and in which countries a language akin to the English is spoken at the present moment.

§ 11. The particular part of Germany and Holland, from which the English language was introduced into England, is that tract which extends along the sea-coast from the Peninsula of Jutland in the Kingdom of Denmark, to the mouth of the Rhine in Holland.

§ 12. The particular part of the British Isles on



which the English language was introduced into England, is generally believed to be the north-eastern part of the county of Kent.

By attending to the different portions of the coast upon which the different descents of the different German invaders took place, we can discover what portions of our islands lost their original language first; and by attending to the different dates of such invasions, we can ascertain the rate at which the old native British gave way to the new language introduced from Germany.

*First settlement of invaders from Germany.* — In the year 449 A.D. the invaders from Northern Germany made the first permanent settlement in Britain. Ebbsfleet, in the Isle of Thanet, was the spot where they landed; and the particular name that these tribes gave themselves was that of *Jutes*. Their leaders were Hengist and Horsa. Six years after their landing they had established the Kingdom of Kent; so that the county of Kent was the first district where the original British was superseded by the mother-tongue of the present English, introduced from Germany.

*Second settlement of invaders from Germany.* — In the year 477 A.D. invaders from Northern Germany made the second permanent settlement in Britain. The coast of Sussex was the spot whereon they landed. The particular name that these tribes gave themselves was that of *Saxons*. Their leader was Ella. They established the kingdom of the South Saxons

(Sussex); so that the county of Sussex was the second district where the original British was superseded by the mother-tongue of the present English, introduced from Northern Germany.

*Third settlement of invaders from Germany.*— In the year 495 A.D. invaders from Northern Germany made the third permanent settlement in Britain. The coast of Hampshire was the spot whereon they landed. Like the invaders last mentioned, these tribes were Saxons. Their leader was Cerdic. They established the kingdom of the West Saxons (Wessex); so that the county of Hants was the third district where the original British was superseded by the mother-tongue of the present English, introduced from Northern Germany.

*Fourth settlement of invaders from Germany.*— A.D. 530, certain Saxons landed in Essex; so that the county of Essex was the fourth district where the original British was superseded by the mother-tongue of the present English, introduced from Northern Germany.

*Fifth settlement of invaders from Germany.*— These were *Angles* in Norfolk and Suffolk. This settlement, of which the precise date is not known, took place during the reign of Cerdic in Wessex. The fifth district where the original British was superseded by the mother-tongue of the present English was the counties of Norfolk and Suffolk; the particular dialect introduced being that of the *Angles*.

*Sixth settlement of invaders from Germany.*—

In the year 547 A.D. invaders from Northern Germany made the sixth permanent settlement in Britain. The south-eastern counties of Scotland, between the rivers Tweed and Forth, were the districts where they landed. They were of the tribe of the Angles, and their leader was Ida. The south-eastern parts of Scotland constituted the sixth district where the original British was superseded by the mother-tongue of the present English, introduced from Northern Germany.

Hence, in the county of Kent the original British was superseded by the extension of the dialect of the *Jutes*. Of the three invading tribes the Jutes were the least important.

In the county of Sussex the original British was superseded by the extension of the dialect of the *Saxons* under Ella.

In the following counties it was by the extension of the Saxon introduced by the followers of Cerdic that the original British was supplanted — Hampshire, Dorsetshire, Wilts, part of Somerset, part of Devonshire, part of Surrey, Gloucestershire, Oxfordshire, Berkshire, Buckinghamshire. These counties constituted the important kingdom of the West Saxons (Wessex).

It was by the extension of the Saxon introduced by the invaders of A.D. 530 that the original British of Essex, Middlesex, and part of Hertfordshire was superseded.

It was by the extension of the language introduced

by the Angle invaders of Norfolk and Suffolk that the original British of Cambridgeshire and the Isle of Ely, and of parts of Lincolnshire and Northamptonshire, was superseded.

It was by the extension of the language introduced by the Angles of the south of Scotland that the original British was superseded in the following counties—Northumberland, Westmoreland, Cumberland, Cheshire, Lancashire, Yorkshire, Nottinghamshire, and the North Midland counties.

§ 13. As one of the tribes that invaded England from the coast of Germany called itself the *Saxons*, the language thus introduced was for some time called the *Saxon* language ; indeed, at the present moment the English is so called in Welsh, Manx, and Gaelic.

§ 14. As another of the tribes that invaded England from the coast of Germany called itself the *Angles*, the language thus introduced was for some time called the *Angle* language ; indeed, it is from the particular tribe of the *Angles* that the country has taken the name of *England*.

§ 15. The death of Ecbert took place in 836 A.D. . It is believed that not long after the time of Ecbert the different *Angle* and *Saxon* tribes had become consolidated into a single people. It is also believed that about the same time the different dialects had become treated as a single language ; the name by which this language is known being *Anglo-Saxon*. The Anglo-Saxon is the mother-tongue of the present English.

The history of England, from the time of Ecbert to the battle of Hastings, is the history of the Anglo-Saxon Language. During that time it was the language both of the learned and unlearned, and was a written language as well as a spoken one. Not only was it written, but it was one of the earliest cultivated languages of Modern Europe; so much so, that before there was a single line written either in French or Italian, in Spanish or Portuguese, there was a considerable Anglo-Saxon literature. Whilst a corrupted form of the Latin was the medium of communication through the southern half of Western Europe, the language of England was the language of legislators, annalists, and poets. So early, indeed, was the Anglo-Saxon applied to poetry, that the earliest specimens of Anglo-Saxon verse represent the manners and legends of a time previous to the introduction of Christianity, and during the time of German Paganism. Nay more, they represent the manners and legends of a time when our ancestors belonged to the continent of Germany rather than to the island of Britain. This is the earliest period of the Anglo-Saxon literature, the compositions being exclusively poems.

Next in order of time to the oldest Anglo-Saxon poems come the oldest Anglo-Saxon laws; such as the laws of Ina, Wihtred, Athelstan, and other Anglo-Saxon Kings.

The Anglo-Saxon Chronicle is of uncertain date; indeed, it was put together at different periods. It

gives us, in the form of annals, the chief events that occurred in the Anglo-Saxon portions of England from the first settlement to the reign of Stephen.

A poem, written by a monk of Whitby in Yorkshire, named Cædmon, is one of the most remarkable of the Anglo-Saxon poems. Much of its sublimity is taken from the Old Testament, of which it is a metrical paraphrase. The poem of Cædmon is an example of what may be called the *Sacred Epics* of the Anglo-Saxons. Next in point of importance to the work of Cædmon, are the following poems:—

*a. Judith*—A fragment on the actions of Judith, the slayer of Holophernes.

*b. Andreas*—The metrical life and acts of St. Andrew.

*c. Helena*—The discovery of the true cross by Helena, mother of Constantine the Great.

Of the prose writers, known to us by name, the two most conspicuous are, Alfred the Great and Ælfric. The influence of the former upon the laws and learning of England is a matter of general history; whilst the most important collection of Anglo-Saxon homilies is the work of the latter.

*The Anglo-Saxon is the mother-tongue of the present English.* — Nevertheless, if we compare the present English of the nineteenth century with the Anglo-Saxon of the ninth, the following points of difference will be observed:—

1. The Anglo-Saxon language contained words that

are either wanting in the present English, or, if found, used in a different sense.

A. S.	English.	A. S.	English.
lyft	<i>air</i>	swithe	<i>very</i>
lichoma	<i>body</i>	sáre	<i>very</i>
stefn	<i>voice</i>	sith	<i>late</i>
theód	<i>people</i>	reccan	<i>care about</i>
ece	<i>everlasting</i>	ongitan	<i>understand</i>
hwæt	<i>sharp</i>	sweltan	<i>die, &amp;c.</i>

These words, which are very numerous, although lost (or changed as to meaning) in the current English, are often preserved in the provincial dialects.

2. The present English contains words that were either wanting in the Anglo-Saxon, or, if found, used in a different sense—*voice, people, conjugal, philosophy, alchemist, very, survey, shawl*, and other words, to the amount of some hundreds. These have been introduced since the time of the Anglo-Saxons, from the Latin, Greek, French, Arabic, and other languages.

3. Words found in both Anglo-Saxon and English appear in different forms in the different languages.

A. S.	English.	A. S.	English.
án	<i>one</i>	gærs	<i>grass</i>
eahta	<i>eight</i>	ic	<i>I</i>
nygon	<i>nine</i>	spræc	<i>speech</i>
endlufon	<i>eleven</i>	eáge	<i>eye, &amp;c.</i>

4. The Anglo-Saxon contained grammatical forms that are wanting in the present English.

A. S.	English.	A. S.	English.
tung-ena	tongues	god-ra	good
word-a	words	wi-t	we two
treow-u	tree-s	gi-t	ye two
god-an	good	hwo-ne	who-m
god-re	good	we luf-iath	we love
god-ne	good	we luf-odon	we loved
god-es	good	to luf-ianne	to love, &c.

5. The present English contains grammatical forms that were wanting in Anglo-Saxon. The words *ours*, *yours*, *theirs*, *hers*, were unknown in Anglo-Saxon.

6. Grammatical forms found both in the Anglo-Saxon and the English, appear in different forms in the different languages.

A. S.	English.	A. S.	English.
smith-es	smith's	hvá-m	who-m
smith-as	smith-s	blets-ode	bless-ed, &c.

7. Phrases and sentences were used in Anglo-Saxon which are inadmissible in the present English.

8. Phrases and sentences are used in the modern English which were inadmissible in Anglo-Saxon.

A fresh language was introduced into England by the Norman conquest. This may be called either *Anglo-Norman*, or *Norman-French*.

In the year 1066 A.D. Edward the Confessor died, and was succeeded by Harold, who was the last of the Anglo-Saxon Kings of England. Upon the 28th of September of the same year, William Duke of Normandy, landed at Pevensey in Sussex; and on the 18th of October was fought the decisive battle of



Hastings. Now the language of William the Conqueror was by no means akin to the Anglo-Saxon: indeed it was as different from it as the Anglo-Saxon was from the original British. And the language of his followers was the same. It was wholly foreign to England. It was a language of France, just as the Anglo-Saxon was a language of Germany; and it encroached upon the Anglo-Saxon of England just as that language, some centuries before, had encroached upon the original British.

And just as the languages or dialects akin to the Anglo-Saxon are to be sought for in Germany, so are the languages, or dialects, akin to the Norman to be sought for in France. The Anglo-Saxon of the followers of Hengist and Horsa resembled the modern German and Dutch. The Norman of the followers of William the Conqueror resembled the modern French.

The change effected upon the English Language by the Norman Conquest was not less than the change effected by the same event upon the property of the country, its habits, its liberties, and its constitution; and the results of the battle of Hastings upon the *literature* of England were proportionate to the alteration of our *language*. Perhaps there were not a hundred men in William's army who understood the Anglo-Saxon idiom. Even those who spoke it, despised it as the language of a conquered nation. Now it was natural that the language of the King should be the language of his attendants also; and hence, the great

nobles who composed his court spoke Anglo-Norman amongst their equals, Anglo-Saxon to their servants. The language of the nobles was the language of the lawyers, and the language of the lawyers was the language of the Church ; so that the Court, the Courts of Law, and the Cloisters, were equally Normanized. Then, as a great portion of the original landholders were dispossessed, and their estates transferred to Norman Barons, and as the new lords of the soil resided on their estates, and surrounded themselves with numerous retainers, the language that was spoken in the great towns became the language, more or less, of the country around. Without knowing the exact extent to which the Anglo-Norman displaced the Anglo-Saxon, we know the following particular facts :—

1. Letters even of a private nature were written in Latin till the beginning of the reign of Edward I., soon after 1270, when a sudden change brought in the use of French.

2. Conversation between the Members of the Universities was ordered to be carried on either in Latin or French.

3. The Minutes of the Corporation of London, recorded in the Town Clerk's Office, were in French, as well as the Proceedings in Parliament and in the Courts of Justice.

4. In Grammar-Schools, boys were made to construe their Latin into French.

On the other hand, the Anglo-Norman of England

was not *exactly* the same as the French of France. In the reign of Edward III., Chaucer, describing the manners of an English nun, says that "she spoke French cleverly, but as it was spoken in the school of Stratford-le-Bow, rather than as it was spoken at Paris."

And Frenche she spake full feteously,  
After the scole of Stratford atte Bowe,  
For French of Parys was to her unknowe.

*Prologue to the Canterbury Tales.*

§ 16. From the battle of Hastings to the death of John, the language of England is called, not *Anglo-Saxon*, but *Semi-Saxon*, or *Half-Saxon*.

§ 17. From the death of John to the death of Edward the Second, the language of England is called *Old English*.

§ 18. From the death of Edward the Second to the death of Queen Mary, the language of England is called *Middle English*.

§ 19. The period of the *New*, or *Modern English*, begins with the reign of Queen Elizabeth, and is the English of the present time.

Such are the stages of the English language, which, if we look to the *English* period alone, form three divisions, named (as above) Old English, Middle English, and New English. By adding the two stages of the Anglo-Saxon (*i.e.* of the Anglo-Saxon, properly so called, and of the *Semi-Saxon*), we increase the number to five. Now the divisions thus established

are of great practical convenience in the consideration of the history of our language. Nevertheless, it must not be supposed that the transition from one stage to another is by any means so sudden and definite as it appears to be according to the preceding dates. It cannot be believed that, *exactly* at the death of King John, the language changed from Semi-Saxon to Old English, or *exactly* at the accession of Edward the Third, from Old English to Middle. The change was *gradual*. The reigns, however, of the Kings are taken for the sake of putting the epochs in question in the form best fitted for being remembered. For the sake, however, of explaining the real nature of the changes of the English Language, the following sketch of its history is annexed:—

The first four reigns after the Conquest were unfavourable to the cultivation of literature *at all*: since the influence of the Norman-French, although sufficient to depress the Anglo-Saxon, was not sufficient to establish a flourishing literature of its own. *Some* works were composed in *both* languages. They were, however, in each case both few and unimportant.

*Henry II.*—The reign of Henry the *Second* was a favourable period for *one* of the languages of England, viz., for the Norman-French (or Anglo-Norman). It was also favourable for another language allied to the Anglo-Norman, but by no means identical with it. The river Loire, in France, forms a boundary between the northern class of French dialects and the

southern class ; the Anglo-Norman belonging to the former. The marriage of Henry the Second with Eleanor of Aquitaine introduced relations between England and the *Southern* portions of France ; whereas the influence of the Conquest had been to create a connexion with Normandy only. A fresh form of literature, in a fresh form of the French language, followed the intercourse between England on the one hand, and the Southern portion of France on the other ; whilst the name for this language and literature was *Provençal*—*i. e.* the language and literature of Provence. Now, although this new influence deserves to be noted, it is not to be compared with the influence of either the *Anglo-Norman* or the original *Semi-Saxon*. Still it deserves to be noted. Hence, the Provençal was a third language applied to the literature of the English. A fourth language was the Latin, this being at that time, and having been previously, what it long continued to be, the language of the learned throughout Europe.

*Henry III.*—A proclamation of Henry the Third's to the people of Huntingdonshire is generally considered to be the first specimen of *English*, properly so called, *i. e.* of English, as opposed to Semi-Saxon. Date, A.D. 1258. Still the preponderating language for *written compositions* is the Norman-French (or Anglo-Norman).

*Edward III.*—This is the reign when the *reaction* of the original English against the Norman-French began ; and the time from which it steadily and pro-

gressively increased. The father of English poetry, Geoffrey Chaucer, wrote under Edward III.; so did his cotemporary Wycliffe, and others of almost equal importance; their predecessors, who had written in English at all, having written either in the Old English, or the Semi-Saxon.

*Edward IV.*—The reign in which printing was introduced into England by William Caxton.—By this time, the Anglo-Norman language had become almost wholly superseded by the English, remaining only as the language of a few of the Courts of Law. The English, however, as may be expected, has changed from the English of Chaucer, and is approaching the character of the English of the writers under Henry VIII. In South Britain no poetical successor worthy of comparison with Chaucer has appeared. In Scotland, however, there is the dawning of a bright period—the reign of James IV.

*Henry VIII.*—The establishment of the Protestant Religion, and the revival of Classical Learning, are the two great influences in the reign of Henry VIII.; the effects of both upon the style of our writers and the language itself being beneficial. The works of Sir Thomas More, and the earliest translations of the Bible, are the chief instances of the now rapidly-increasing English literature. The great *Scotch* poet of this time is Dunbar.

*Elizabeth.*—During the long reign of Queen Elizabeth the language underwent considerable change, and the early Elizabethan writers are much less like the

writers of the present century than the later ones. Indeed, what is called the age of Queen Elizabeth comprizes the reign of James the First, and part of that of Charles the First. This is the age of Shakespeare and his cotemporary dramatists. It is also the time when the present translation of the Bible was made. The extent to which the English of the time in question is marked by peculiar indications of antiquity is generally known; so that the present general sketch of the history of the English language ends with the death of James the First.

#### QUESTIONS.

What is the meaning of *Scotch* and *Irish Gaelic*, and of *Manks*? In what parts of Great Britain is English not spoken exclusively? In what parts of the world, besides Great Britain, is English spoken? In what parts of England was English *last* introduced? In what parts *first*? From what country was it introduced? By what tribes? When? Where did the Jutes, Saxons, and Angles particularly settle respectively? What is the origin of the term Anglo-Saxon? What is the relation of the Anglo-Saxon to the English? What were the chief compositions in Anglo-Saxon? What is the meaning of *Anglo-Norman*, and *Norman French*? What was the effect of the Battle of Hastings upon the English Language? When was it fought? What is the meaning of *Semi-Saxon*, *Old English*, *Middle English*, and *Modern English*?

## PART II.

## SOUNDS, LETTERS, ACCENT, SPELLING, ETC.

§ 20. THE uncompound sounds of the English language are thirty-four ; to which may be added six compound ones, making, in all, forty elementary sounds.

§ 21. The elementary sounds of the English language are as follows :—

1. The sound of the letter *a*, in *father*.
2.       -       -       -   *a*, „ *fate*.
3.       -       -       -   *a*, „ *fat*.
4.       -       -       -   *e*, „ *bed*.
5.       -       -       -   *e*, „ *glebe*.
6.       -       -       -   *i*, „ *pin*.
7.       -       -       -   *o*, „ *prove*.
8.       -       -       -   *u*, „ *full*.
9.       -       -       letters *aw*, „ *bawl*.
10.      -       -       letter *o* „ *note*.
11.      -       -       -   *o* „ *not*.
12.      -       -       -   *u* „ *but*.
13.      -       -       -   *w* „ *well*.
14.      -       -       -   *y* „ *yet*.
15.      -       -       -   *p* „ *pain*.
16.      -       -       -   *b* „ *bane*.



- |     |                                  |                  |
|-----|----------------------------------|------------------|
| 17. | The sound of the letter <i>f</i> | in <i>fane</i> . |
| 18. | - - - <i>v</i>                   | „ <i>vane</i> .  |
| 19. | - - - <i>t</i>                   | „ <i>tin</i> .   |
| 20. | - - - <i>d</i>                   | „ <i>din</i> .   |
| 21. | - - letters <i>th</i>            | „ <i>thin</i> .  |
| 22. | - - - <i>th</i>                  | „ <i>thine</i> . |
| 23. | - - letter <i>k</i>              | „ <i>kill</i> .  |
| 24. | - - - <i>g</i>                   | „ <i>gun</i> .   |
| 25. | - - - <i>s</i>                   | „ <i>seal</i> .  |
| 26. | - - - <i>z</i>                   | „ <i>zeal</i> .  |
| 27. | - - letters <i>sh</i>            | „ <i>shine</i> . |
| 28. | - - letter <i>z</i>              | „ <i>azure</i> . |
| 29. | - - letters <i>ng</i>            | „ <i>king</i> .  |
| 30. | - - letter <i>h</i>              | „ <i>hot</i> .   |
| 31. | - - - <i>l</i>                   | „ <i>low</i> .   |
| 32. | - - - <i>m</i>                   | „ <i>mow</i> .   |
| 33. | - - - <i>n</i>                   | „ <i>no</i> .    |
| 34. | - - - <i>r</i>                   | „ <i>row</i> .   |
| 35. | - - letters <i>ou</i>            | „ <i>house</i> . |
| 36. | - - - <i>ew</i>                  | „ <i>new</i> .   |
| 37. | - - letter <i>i</i>              | „ <i>pine</i> .  |
| 38. | - - letters <i>oi</i>            | „ <i>voice</i> . |
| 39. | - - - <i>ch</i>                  | „ <i>chest</i> . |
| 40. | - - letter <i>j</i>              | „ <i>jest</i> .  |

§ 22. The real sound of the *ch* in *chest*, is that of *tsh*, or nearly so. Thus:

*Church* might be spelt *tshurtsh*.

*Chide* - - *tshide*.

*Chirp* - - *tshirp*.

*Chin* - - *tshin*, &c.

§ 23. The real sound of the *j* in *jest* is that of *dzh*, or nearly so. Thus

*Join* might be spelt *dzhoin*.

*Jump* - - *dzhump*

*Jet* - - *dzhét*

*John* - - *Dzhon*, &c.

§ 24. The signs, or figures, used in writing, to express the sounds of the English language are called *Letters*.

§ 25. The letters of the English language are twenty-six in number, their form, order, and names being as follows:—

<i>Roman.</i>		<i>Italic.</i>		<i>Name.</i>
A	a	A	a	a
B	b	B	b	bee
C	c	C	c	see
D	d	D	d	dee
E	e	E	e	e
F	f	F	f	eff
G	g	G	g	jee
H	h	H	h	aitch
I	i	I	i	i, or eye
J	j	J	j	j consonant, or jay
K	k	K	k	kay
L	l	L	l	el
M	m	M	m	em
N	n	N	n	en
O	o	O	o	o
P	p	P	p	pee
Q	q	Q	q	cue

<i>Roman.</i>		<i>Italic.</i>		<i>Name.</i>
R	r	<i>R</i>	<i>r</i>	<i>ar</i>
S	s	<i>S</i>	<i>s</i>	<i>ess</i>
T	t	<i>T</i>	<i>t</i>	<i>tee</i>
U	u	<i>U</i>	<i>u</i>	<i>u, or you</i>
V	v	<i>V</i>	<i>v</i>	<i>v, consonant, or vee</i>
W	w	<i>W</i>	<i>w</i>	double <i>u</i>
X	x	<i>X</i>	<i>x</i>	<i>eks</i>
Y	y	<i>Y</i>	<i>y</i>	<i>wy</i>
Z	z	<i>Z</i>	<i>z</i>	<i>zed, or izzard</i>

§ 26. The English letters were originally reckoned at twenty-four, "because, anciently, *i* and *j*, as well as *u* and *v*, were expressed by the same character."<sup>1</sup>

§ 27. The sounds denoted by the letters *a*, *e*, *i*, *o*, and *u*, are called *vowel sounds*, or, more simply, *vowels*.

§ 28. The sounds denoted by the letters *w*, and *y*, are called *Semivowel Sounds*, or simply *Semivowels*.

*Observe.*—The letter *y* has sometimes the power of a vowel, as in *merry*; sometimes of a semivowel, as in *yet*. Sometimes, too, it is sounded as the *i*, in *pine*,<sup>2</sup> in which case it is a *Diphthong*, a term which will be explained hereafter.

§ 29. The sounds denoted by the letters *p*, *b*, *f*, *v*, *t*, *d*, *k*, *g*,<sup>3</sup> *s*, and *z*, are called *Mute sounds*, or, more simply, *Mutes*.

<sup>1</sup> Walker's Pronouncing Dictionary, p. 19.

<sup>2</sup> Sound, 37.

<sup>3</sup> As in *gun*. The *g* in *gibbet* is a different sound, *i.e.* that of *j*.

§ 30. The sound denoted by the letters *ng*, is called the *Nasal sound*;<sup>1</sup> or, more simply, the *Nasal*.

§ 31. The sound denoted by the letter *h*, is called the *Aspirate sound*, or, more simply, the *Aspirate*.

§ 32. The sounds denoted by the letters *l*, *m*, *n*, *r*, are called *Liquid sounds*, or, more simply, *Liquids*.

§ 33. The sounds denoted by the *ou* in *house*, the *ew* in *new*, the *i* in *pine*, and the *oi* in *voice*, are called *Diphthongal sounds*,<sup>2</sup> or, more simply, *Diphthongs*.

§ 34. The sound denoted by the sign or letter *j*, is called the *Compound Sibilant sound*,<sup>3</sup> or, more simply, the *Compound Sibilant*.—The sound of the *ch* in *chest*, which is that of *tsh*, is also a Compound Sibilant.

§ 35. Of the twenty-six letters, twenty-three are necessary and three superfluous.

§ 36. The three superfluous letters are *c*, *q*, and *x*.

<sup>1</sup> From the Latin word *nasus* = a *nose*; because in forming it the air passes through the nose.

<sup>2</sup> From the Greek words *di* = *double*, and *phthongé* = *voice* because they all consist of the combination of a vowel with a semi-vowel, and so contain *two* sounds. Thus—

<i>Ow</i>	consists of the sound of <i>a</i> in <i>father</i> , and <i>w</i> in <i>well</i> .
<i>Ew</i>	- - - <i>i</i> - <i>tin</i> , - <i>w</i> - <i>well</i> .
<i>Oi</i>	- - - <i>ou</i> - <i>ought</i> , - <i>y</i> - <i>yet</i> .
<i>I</i>	- - - <i>a</i> - <i>fat</i> , - <i>y</i> - <i>yet</i> .

<sup>3</sup> Pronounced *Sibilant*, from the Latin word *sibilans* = *hissing*.

§ 37. *C*. has two sounds,—its sound in the word *city*, and its sound in the word *cat* ; but, as the first may be represented by *s* (*sity*), and the second by *k* (*kat*), the letter *c* is redundant or superfluous.

§ 38. *Q*. followed, as it always is by *u*, has the same sound as *kw*, so that *queen* may be spelt *kween* ; and, hence, the letter *q* is redundant or superfluous.

§ 39. *X* has two sounds ; its sound in the word *explain*, and its sound in the word *exist* ; but as the first may be represented by *ks* (*eksplain*) and the second by *gz* (*egrist*) the letter *x* is redundant or superfluous.

§ 40. The *order* of the letters is called the *Alphabet* ; because, in the Greek language, the names of the first two letters were *alpha* and *beta* respectively ; that is, *alpha* was the name of the letter which we call *a*, and *beta* of *b*.

As the *sounds* of the English Language are much more numerous than the *signs* by which they are expressed, there being as many as forty of the one, and no more than twenty-six of the other, we may reasonably expect that the spelling will be more or less imperfect ; since the only way of making twenty-six signs do the work of forty is to use some of them for two or more purposes. And this is what we find to be the case. Thus :—

*a*. The single letter *a* represents the two sounds of *father*, and *fat*.

*b*. The single letter *u* represents the two sounds of *full*, and *but*.

This is an example of one method of making a few letters do the work of many.

Another process is to use a combination of *two separate* letters with the power of *one simple single one*. Thus—

*a.* The combination of *t* with *h* serves to denote the simple single sound at the beginning of the word *thin*, a sound which might be expressed by an equally simple single sign, as it actually is in Greek,<sup>1</sup> Anglo-Saxon,<sup>2</sup> and many other languages.

*b.* The combination of *s* with *h* serves to denote the simple single sound at the beginning of the word *shine*, a sound which might be expressed by an equally simple single sign, as it actually is in Hebrew<sup>3</sup> and many other languages.

*c.* The combination of *n* with *g* serves to denote the simple single sound of *ng* at the end of the word *king*, a sound which might be expressed by an equally simple single sign, as it actually is in several of the Asiatic languages.

These are examples of a second class of expedients. A third series consists of the different methods of distinguishing between the *long* and *short* vowels. In Greek this is partially done by means of separate<sup>4</sup> letters. In English the following expedients are the most usual:—

*a.* Two identical vowels in the same syllable are

<sup>1</sup> By *θ*.

<sup>2</sup> By *þ*.

<sup>3</sup> By *שׁ*.

<sup>4</sup> In Greek the letter *ε* expresses the *short*, *η* the long sound of *e*; *ο* the *short*, *ω* the long sound of *o*.

often used as an orthographical expedient, for the sake of showing that the syllable in which they occur is long—*feet, cool*.

b. Two *different* vowels in the same syllable are often used as an orthographical expedient, *i. e.* for the sake of showing that the syllable in which they occur is long—*plain, main*.

c. The addition of the *e* mute is often used as an orthographical expedient; *i. e.* for the sake of showing that the syllable in which it occurs is long—*plane, mane*.

d. Two identical consonants immediately following a vowel are often used as an orthographical expedient; *i. e.* for the sake of showing that the vowel which precedes them is short—*hiss, hill*.

Notwithstanding, however, these expedients and others of the same sort, there still remain cases where no distinction in spelling is drawn between distinct and different sounds. Thus,—

There is no distinction in spelling between the sound of the *th* in *thin*, and the *th* in *thine*.

There is no distinction in spelling between the sound of *z* in *zeal* and the *z* in *azure*.

Hence the English alphabet is undoubtedly *deficient*.

It is also *redundant*; since it has already been stated that the letters *c, q, and x* are superfluous. Now this redundancy increases the deficiency of the alphabet; since the number of letters really available for the purposes of distinguishing one sound from

another is thus brought down from twenty-six to twenty-three.

The deficiencies of the English alphabet would cause considerable complexities in the English spelling, even if there were no other causes in operation. Others, however, there are. Why do we spell the word *city* with a *c*, when *s* would express the first sound equally well (*sity*)? Why, too, do we write *philosophy* and *Phillip* instead of *filosophy* and *Fillip*?

The sound of the *c*, in *city*, is the sound that we naturally spell with the letter *s*; and if the expression of this sound were our *only* object, the word would be spelt accordingly (*sity*). The following facts, however, traverse this simple view of the matter. The word is a derived word. It is transplanted into our own language from the Latin, where it is spelt with a *c* (*civitas*); and to change this *c* into *s* conceals the origin and history of the word. For this reason the *c* is retained; although, as far as the mere expression of sounds is concerned, it is a superfluity.

The principle upon which the letter *c* finds place in the English alphabet, when *k* or *s* would answer equally well as mere signs of sounds, is the *etymological principle*. In the word *city* it shows a connection with the word *civitas*.

The principle upon which the combination *ph* is frequently used instead of *f*, is also the *etymological principle*. In the word *philosophy* it shows the connection with the word *philosophia*.

Other circumstances, besides these, affecting the



English orthography, and shown in the numerous powers of the letters will be found in §§ 54—197.

§ 41. *Cognate, or allied sounds.*—The sounds of

<i>p,</i>	<i>b,</i>	<i>f,</i>	<i>v.</i>
<i>t,</i>	<i>d,</i>	<i>th,</i> <sup>1</sup>	<i>th.</i> <sup>2</sup>
<i>k,</i>	<i>g.</i>	*	*
<i>s,</i>	<i>z,</i>	<i>sh,</i>	<i>zh.</i> <sup>3</sup>

are cognate, or allied to each other.

§ 42. *The sibilants.*—The sounds of *s*, *z*, *sh* and *zh*, are called the simple, those of *tsh* and *dzh* the compound *sibilants*. The whole six sounds may often be conveniently called by the general term *sibilant*.

*Difference between the names of letters and the powers of letters.*—As the name of a letter by no means necessarily corresponds with its sound, it is better, when we compare two sounds with one another, to use the *names* of the letter as rarely as possible. Thus, it is not advisable to say

*eff* is cognate to *vee*.

*gee* - - - *ka*.

*ess* - - - *zed*.

&c. ; since, when we do so, we disguise the affinity between the sounds.

Instead of comparing the *names* of sounds, we must compare the sounds themselves. For this reason we should call

- <sup>1</sup> 1. As the *th* in *thin*.
2. As the *th* in *thine*.
3. As the *z* in *azure*.

bee	ba.	pee	pa.
dee	da.	err	ra.
eff	fa.	ess	sa.
gee	ga.	tee	ta.
aitch	ha.	vee	va.
el	la.	double u	wa.
em	ma.	wy	ya.
en	na.	zed	za.

By doing this the affinity between sounds is easily detected.

§ 43. The Mutes, the Liquids, and the sounds of *h*, *ng*, *ch*, and *j*, are called Consonants. The sounds of *w* and *y*, are Semivowels. All the rest are Vowels.

§ 44. The Mutes are divided into *sharp* and *flat*; the sharp mutes being seven in number:—

1. The sound of the *p* in *pain*.
2.       -       -       *f* in *vane*.
3.       -       -       *t* in *tin*.
4.       -       -       *th* in *thin*.
5.       -       -       *k* in *kill*.
6.       -       -       *s* in *sign*.
7.       -       -       *sh* in *shine*.

§ 45. The flat mutes are seven in number also:—

1. The sound of the *b* in *bane*.
2.       -       -       *v* in *vane*.
3.       -       -       *d* in *dine*.
4.       -       -       *th* in *thine*.
5.       -       -       *g* in *gun*.

6.            -        -        *z* in *zeal*.

7.            -        -        *z* in *azure*.

§ 46. Each flat mute corresponds with a sharp one, and each sharp with a flat. Thus :—

*p* is the sharp sound of *b*.

*f*                        -                *v*.

*t*        -                -                *d*.

*th* in *thin*        -                *th* in *thine*.

*k*        -                -                *g*.

*s*        -                -                *z*.

*sh* in *shine*,        -                *z* in *azure*.

and, conversely

*b* is the flat sound of *p*.

*v*        -                -                *f*.

*d*        -                -                *t*.

*th* in *thine*        -                *th* in *thin*.

*g*        -                -                *k*.

*z*        -                -                *s*.

*z* in *azure*        -                *sh* in *shine*.

§ 47. Sounds that correspond with one another, as *sharp* and *flat* and *flat* and *sharp*, are equivalents to one another. Thus :—

*p* is the sharp equivalent of *b*.

*b* is the flat equivalent of *p*.

*f* is the sharp equivalent of *v*.

*v* is the flat equivalent of *f*.

*t* is the sharp equivalent of *d*.

*d* is the flat equivalent of *t*.

and so on throughout.

*Accent.*—To understand the nature of *accent*, the following sentences should be read aloud, and particular attention should be directed to the words in *italics*, as well as to the marks over them. If this be done, it will be observed that in each pair of sentences the same word occurs, twice; but it will also be noticed that there is a difference in the pronunciation. The first time that each word occurs, the accent is on the first syllable; the second time it occurs it is on the last. Furthermore, the word that is accented on the *first* syllable is a *noun*; the word that is accented on the *second* is a *verb*. Hence it is seen that certain nouns may be converted into verbs simply by transposing the accent.

1. The *éxports* from London are very great; the *ímports* to London are very great also. 2. America *expórts* corn and *impórts* cloth.

1. Honey is an *éxtract* from flowers. 2. You cannot *extráct* honey from all flowers.

1. I have *fréquent* opportunities of visiting home. 2. I *frequént* the playground.

1. This is the *óbject*. 2. I hope you do not *objéct*.

1. *Pérfumes* are agreeable. 2. The flower *per-fúmes* the air.

1. This is a *présent*. 2. I *présént* you with this.

1. This is *próduce* of the farm. 2. Few farms *prodúce* more.

1. I have a *próject* on my mind. 2. The walls *projéct*.

1. The *rébels* are in danger. 2. He is a bad man who *rebéls*.

1. Take a *súrvéy* of the world at large. 2. *Survéy* the world at large.

1. I am in a state of *tórment*. 2. This *torménts* me.

1. He is an *ábsent* man. 2. He is going to *absént* himself.

1. I am going to a *cóncert*. 2. He is going to *concért* a plan with me.

1. This is bad *cónduct*. 2. I hope that I shall *conduct* myself well.

1. Berwick-upon-Tweed is upon the *cónfines* of England and Scotland. 2. He *confines* himself to his studies.

1. There is a *cóntrect* between us. 2. All things *contráct* under the influence of cold.

To these instances add the following :—

<i>Nouns.</i>	<i>Verbs.</i>	<i>Nouns.</i>	<i>Verbs.</i>
ábstract	abstráct.	cónserve	consérve.
áccent	accént.	cónsort	consórt.
áffix	affíx.	cóntラスト	contrást.
áugment	augmént.	cónverse	convérsé.
cólleague	colléague.	cónvert	convért.
cómpact	compáct.	désert	desért.
cómpound	compoúnd.	déscant	descánt.
cómpress	compréss.	dígest	digést.
cóncrete	concréte.	éssay	essáy.
cónflict	conflict.	férment	fermént.

<i>Nouns.</i>	<i>Verbs.</i>		<i>Nouns.</i>	<i>Verbs.</i>
fréquent	frequent.		prótest	protést.
íncense	incénse.		récord	recórd.
ínsult	insúlt.		réfuse	refúse.
pérmit	permít.		súbject	subjéct.
préfix	prefix.		tránsfer	transfér.
présage.	preságe.		tránsport	transpórt.

§ 48. Words accented on the last syllable. — *Brigáde, preténce, harpoón, relíeve, detér, assúme, besóught, beréft, befóre, abroáð, abóde, abstrúse, intermíx, superádd, cavalíer, &c.*

§ 49. Words accented on the last syllable but one. — *An'chor, ar'gue, hásten, fáther, fóxes, smítting, húsband, márket, vápour, bárefoot, dísdble, terrífic, &c.*

§ 50. Words accented on the last syllable but two. — *Régular, an'tidote, for'tify, suscéptible, incontrovertible, &c.*

§ 51. Words accented on the last syllable but three (rare). — *Réceptacle, régulating, tálkativeness, ábsolutely, lúminary, inévitable, &c.*

§ 52. The sounds of the vowels *a* in *fat*, *e* in *bed*, *i* in *tin*, *u* in *full*, *o* in *not*, and *u* in *but* are said to be *short*.

§ 53. The sounds of the vowels *a* in *fate*, *ee* in *feet*, *oo* in *cool*, and *o* in *note* are said to be *long*.

*Orthography and orthoëpy.*—The chief varieties in the powers of the different letters will now be considered.

*Single vowels, and vowels followed by a consonant and e mute.*

§ 54. *A* has six sounds,—1, that of the *a* in *fate*; 2, the *a* in

*fat*; 3, the *a* in *father*; and 4, the *aw* in *bawl*; 5, the *o* in *not*; 6, the *e* in *bed*. The fourth and fifth are sounds of *o*.

§ 55. The sound of the *a* in *fate* is the long; that of the *a* in *fat* the short sound of *a*. They are the two most usual powers of the letter. The sixth power is exceptional, and is only found in the words *Thames*, *many*, and *any*; pronounced *Temz*, *menni*, *enni*.

§ 56. When *a* precedes a single consonant followed by a mute *e*, it is always sounded as in *fate*. Except in the word *have*, which is pronounced *havv*.

The following words are also considered exceptions, though it is doubtful whether they are really so:—

*Are*—which is generally pronounced *arr*. *Are*, however (with the *a* as in *fate*), is equally correct.

*Bade*—the preterit tense of *bid*, generally pronounced *badd*. *Bade*, however, with the *a*, as in *fate*, is used by good speakers.

*Gape*—This is sometimes pronounced with the *a* sounded as in *father*. It is a pronunciation for which no good reason can be given. It is, perhaps, commoner on the stage than elsewhere.

§ 57. *A* is sounded as in *father*, when it precedes *lm*, as in *psalm*, *calm*. Also in the word *master*. Also in certain words ending in *lf*, or *lve*—as *calf*, *half*, *calve*, *salve*.

§ 58. When followed by *th*,<sup>1</sup> *ns*, *nce*, *nt*, *nd*, *st*, *sk*, *sp*, it is sometimes pronounced as in *father*, sometimes as in *fat*.

In words like *bath*, *path*, — *dance*, *glance*, *lance*, *France*, *prance* — *answer* — *grant*, *slant*, — *slander*, — *last*, *vast* — *basket* — *hasp*, it may safely be said that, in the last century the habit of pronouncing the *a* as in *father*, and that in a decided manner, was general. With equal safety it may be added that the present tendency is to sound the *a* as in *fat*. Hence, the pronunciation is in a transitional state; and, perhaps, the sound now given to the *a* is of an intermediate character—not so broad as in *father*, nor yet so slender as in *man*.

In words derived from the Latin *mando*, where the *and* is final, the sound is always broad—as *command*, *remand*, *demand*.

*Extract from Walker*.—"There are certain words from the Latin, Italian, and Spanish languages—such as *lumbago*, *bravado*,

<sup>1</sup> As in *thin*.

*tornado*, *farrago*, &c., which are sometimes heard with this sound of *a*; but, except in *bravo*, heard chiefly at the theatres, the English sound of *a* is preferable in all these words."

For further notice of the foreign pronunciation see § 74.

§ 59. *A*, when *long* and followed by *ll*, in an accented syllable, is pronounced as the *aw* in *haul*. It is also so sounded when followed by a single *l* succeeded by any consonant but *p*, *b*, *f*, or *v*; as *salt*, *bald*, *false*, *falcon*, &c.

§ 60. *Exceptions*.—Words derived from the Arabic language, and beginning with *al*, as *alchemist*, *alcoran*, &c.

§ 61. *Exceptions*.—Most words derived from the classical languages—as *calculate*, *amalgamate*.

§ 62. *Caution*.—It is only in accented syllables that the *al* = *aw*. Hence, in words like *altérnate* the *a* is sounded as in *fat*, although *álter* is pronounced *a'wlter*. So it is in *bals'amic*; although *balsam* is sounded *ba'wlsom*, or *ba'wsom*.

§ 63. *Caution*.—In words like *do'wnfall*, although the *all* be unaccented, it is still pronounced broad. The reason of this is that the monosyllable *fall* preserves its sound even when, by composition, it loses its accent. So also it is with *also* and *almost*. Whether we sound them *álsó* and *állmost*, or *alsó* and *allmóst*, the sound of *a* is the same (i.e. of *aw*).

§ 64. Sometimes the *l* is omitted as well. Thus, *falcon* is pronounced *faucon* and *fawloon*.

*Caution*.—In words like *alley*, *valley*, the *a* is *short*. Hence, they are excluded from the rule under consideration.

§ 65. *A* is sounded as *aw* in the word *water* (*wawter*).

§ 66. *A* when short and preceded by *w* is pronounced as the *o* in *not*, except when followed by the sounds of *k*, *g*, or *ng*. Thus, *wan*, *want*, *was*, *what*, &c., but not *wax* (*waks*), *wag*, *twang*. This is the case even when *w* follows; since we pronounce *wallow* and *swallow*, as *wollo*, and *swallo*, rather than as *wawlo*, and *swawlo*.

*Observe*.—As *q*, is always followed by *u*, and as *qu* = *kw*, the rule for pronouncing words like *quantity*, and *quality* is contained in the preceding one. These are sounded *kwontity*, *kwollity*.

§ 67. *E* has four sounds—1, that of the *e* in *bed*; 2, that of the *e* in *glebe*; 3, that of the *a* in *fat*; 4, that of the *i* in *pin*. The second is, really, the long sound of the *i* in *pin*. The last two are exceptional.



§ 68. *E* is never mute at the end of words derived from the Greek and Latin—as *epitome*, *catastrophe*, *apostrophe*, *sinile*.

§ 69. When *e* precedes a single consonant, followed by an *e* mute it has the sound of the *ee* in *feet*. Except in the words *where*, *there*, and *ere*=*before*.

§ 70. *Were*, *therefore*.—Walker directs that the word *were*, as well as the *there* in *therefore*, should be sounded as *werr* and *therr*. It is doubtful whether this is called for in the present state of our language.

§ 71. The exceptional sounds of *e*, are those of the *a* in *fat*, and of the *i* in *pin*. It has the former of these in *clerk*, and *sergeant*; the latter in *England*, and *pretty*, pronounced *clark*, *sargeant*, *England*, *pritty*.

Whether *Derby* be sounded as it is spelt, or as *Darby*, the oftener, is uncertain. The tendencies are towards the former pronunciation.

Whether, *engine* be sounded as it is spelt, or as *ingine*, the oftener, is also uncertain. The tendencies are towards the latter pronunciation.

§ 72. *I* has three sounds; 1, that of the *i* in *pin*; 2, that of the *i* in *pine*; 3, that of the *ee* in *feet*. Of these the second is no true prolongation of the first but a diphthong. The third is found only in words derived from the *modern* foreign languages.

§ 73. When *i* precedes a single consonant followed by *e* mute, it has the sound of the *i* in *fine*, or the diphthongal sound. Except in certain words derived from the *modern* foreign languages.

*Shire*.—In the last century the word was pronounced *sheer* by the best speakers. At present, this usage is equivocal. Perhaps, the best rule is to sound the *i* as in *pine*, when the syllable is accented, or out of composition, and as the *i* in *fir* when unaccented—Knight of the *shire*; *Yorksherr*.

§ 74. *Extract from Walker*.—"The words that have preserved the foreign sound of *i* like *ee*, are the following:—*ambergris*, *verdegris*, *antique*, *becafico*, *bombasin*, *Brasil*, *cayuchin*, *colbertine*, *caprice*, *chagrin*, *chevaux-de-frise*, *critique* (for criticism), *gabardine*, *haberdine*, *sardine*, *trephine*, *quarantine*, *rou-tine*, *fascine*, *fatigue*, *intrigue*, *glacis*, *invalid*, *machine*, *magazine*, *marine*, *palanquin*, *pique*, *police*, *profile*, *recitative*, *mandarine*, *tambourine*, *tontine*, *transmarine*, *ultramarine*. In all these words,

if for the last *i* we substitute *ee*, we shall have the true pronunciation. In *signior* the first *i* is thus pronounced. Mr. Sheridan pronounces *vertigo* and *serpigo* with the accent on the second syllable, and the *i* long, as in *tie* and *pie*. Dr. Kenrick gives these words the same accent, but sounds the *i* as *e* in *tea* and *pea*. The latter is, in my opinion, the general pronunciation."—Now as *vertigo* and *serpigo*, according to the English pronunciation of the Latin language, would not be pronounced *verteegeo* and *serpeegeo*, even in reading a classic author, it is not reasonable that they should so be pronounced in English. Indeed, it is only in words derived from the *modern* tongues that *i* should ever be sounded as *ee*. To pronounce *initial* as if written *inéesial* is to speak as if we mistook a word of Latin for one of French origin. The same reasoning applies to words where *a* has its foreign power. See § 58.

§ 75. *O* has five sounds, that of—1, the *o* in *note*; 2, the *o* in *not*; 3, the *o* in *prove*; 4, the *o* in *woman*; 5, the *o* in *love*. Of these the third and fourth are no true sounds of *o* but of *u*. The fifth is a peculiar and unclassified sound, i.e. that of the *u* in *but*.

§ 76. When *o* precedes a single consonant followed by an *e* mute, it has the sound of the *o* in *note*.

Except in the words *prove*, *move*, *lose*, where it is sounded like the *oo* in *cool*, and in others like *love* and *glove* where it is sounded as the *u* in *but*.

§ 77. *O* is pronounced *either* as the *o* in *not*, or as the *aw* in *haul*, in the same case where *a* is pronounced *either* as in *fat* or *father*. See § 58.

§ 78. *O* is sounded as the *u* in *full* in the following words—*bosom*, *woman*, *wolf*, *wolsey*, *Wolverhampton*. In *worsted* and *Worcester*, the *r* is generally silent, and the *o* takes this sound.

§ 79. *U* has four sounds—1, that of the *ew* in *new*; 2, that of the *u* in *full*; 3, that of the *u* in *but*; 4, the sound of *yoo*. Respecting this last see §§ 86. 111. Two other sounds are exceptional—1, that of the *e* in *bed*; 2, that of the *i* in *pin*.

§ 80. When *u* precedes a single consonant followed by an *e* mute it has the sound of the *ew* in *new*.

§ 81. The usual short sound of *u* is that which it has in *but*. The only words where it is sounded as in *full* are—*bull*, *full*, *pull*, words compounded of *full*, as *wonderful*, *dreadful*, &c. *bullock*,

*bully, bullet, bulwark, fuller, fullingmill, pulley, pullet, push, bush, bushel, pulpit, puss, butcher, cushion, cuckoo, pudding, sugar, huzzar, and put.*

*Put* is only pronounced in this way when it is a verb. The game of *put* and the village of *Putney* have the *u* sounded as in *but*. So has *putty*.

*Bullion* is placed by Walker in the foregoing list. The present writer would sound the *u* as in *but*.

§ 82. In the word *bury* the *u* is sounded as the *e* in *bed*. In *busy*, as the *i* in *pin*.

§ 83. *Y*. The sounds of *y* fall into two divisions—its power as a semivowel, and its power as a vowel.

As a semivowel it has one sound only—that of the *y* in *yet*.

As a vowel it has three—1, that of the *ee* in *feet*; 2, that of the *i* in *pine*; 3, that of the *i* in *pin*.

§ 84. When *y* precedes a single consonant followed by an *e* mute, it has the sound of the *i* in *fine*—as *rhyme, thyme*. However, in this position it occurs only in words of foreign (chiefly of Greek) origin.

§ 85. It is only, too, in words of foreign (chiefly Greek) origin that *y* occurs with the sound of the *i* in *pin*—as *system, syntax*, pronounced *sistem, sintax*.

§ 86. Of its two long sounds, *y* has the *i* in *pine*, when the syllable in which it occurs is accented; as *cyder, tyrant, reply*. It has that of the *ee* in *feet* when the syllable is un-accented; as—*liberty, fury, tenderly*. The only exception is in the case of verbs ending in *fy*, from the Latin *fi* = *to become*, such as *móllify, fórtify*, where the *y* although unaccented is sounded as the *i* in *pine*.

Besides these details, notice must be taken of the two departures from the strict orthography which are, perhaps, of more prominence in the English than in any other language.

I. *The indefinite character of the vowel in unaccented syllables.*—As long as the syllable is accented the power of the vowel is distinct, although, in many cases, it may be difficult to determine by rule the particular power which should be given. Unaccented vowels, however, are sometimes changed, sometimes slurred over altogether. When changed, the sound taken is either that of the *u* in *but* or of the *i* in *pin*.

a. *Change to the sound of the u in but.*—"If the accent be kept strongly on the first syllable of the word *tolerable*, as it always ought to be, we find scarcely any distinguishable difference to the ear if we substitute *u* or *o* instead of *a* in the penultimate syllable; thus—*tolerable*, *tolorable*, or *toleruble*, are exactly the same word to the ear, if pronounced without premeditation or transposing the accent. Thus, the word *man*, when not under the accent, might be written *mun* in *nobleman*, *husbandman*, *woman*, and *tertian* and *quartan*, as *tertium*, *quartum*, &c. The same observation will hold good in almost every final syllable where *a* is not accented—as *medal*, *dial*, *giant*, *bias*, &c., *defiance*, *temperance*, &c. But when the final syllable ends in *age*, *ate*, or *ace*, the *a* goes into a somewhat different sound."—WALKER, *Pronouncing Dictionary*.

b. *Change to the sound of the i in pin.*—In the *a* of numerous words like *cabbage*, *adage*, *marriage*, &c., this takes place—*cabbige*, *adige*, *marrige*, &c. In the plural termination spelt *es*, it has already been seen that the real sound is *iz*—*prais-es*, *prais-iz*. With *e* before a final unaccented *l* or *n*, the vowel sound is often scarcely perceptible at all; words like *weazel* and *harden* being sounded *weaz'l*, *hard'n*.

When *i* is in an unaccented syllable followed by a *consonant* it is difficult to determine whether it has the sound of *i* in *pine*, or that of *i* in *pin*. Thus, a word like *fidelity* may be either *fi-delity* or *fid-elity*. In the following cases it is *always* diphthongal—

1. Compounds of *bi*, as *bi-capsular*, *bi-corporal*, *bi-pennate*, &c.
2. Compounds of *tri*, as *tri-corporal*, *tri-gintesimal*, &c.
3. Words beginning with *pri*, as *primeval*, *primordial*,—except *primer* and *primitive*.

In most—probably in all—other words either sound is allowable.

When *i* is in an unaccented syllable followed by a *vowel*, it is doubtful whether it has the sound of *i* in *pine*, or of the *ee* in *feet*. The former sound, however, is preferable—*di-urnal*, *di-ameter*, &c., not *de-urnal*, *de-amiter*.

II. *The effect of r upon a short e or i preceding.*—Between the *e* in *bed*, the *i* in *pin*, and the *u* in *but* followed by *r* there is no difference of sound; all three being pronounced alike—i.e. as *u*. Thus—"fir, a tree, is perfectly similar to the first syllable of *ferment*. *Sir* and *stir* are exactly pronounced as if written *sur* and *stur*."—WALKER.

III. More important, however, are certain changes *both undergone and effected* by the sound of the letter *i* in words like *million*; which not only becomes altered itself but acts as a cause of alteration upon certain consonants preceding it.

When it follows a consonant and precedes a vowel it has a strong tendency to become a semivowel, and to take the sound of *y*, especially if the syllable preceding be accented—*million*, *pinion*, pronounced *mill-yon*, *pin-yon*.

This tendency is different with different consonants.

With *r* the vowel undergoes no change at all. Words like *vitreous* are pronounced as trisyllables—*vit-re-ous*; since such a combination as *vitryous* would be unpronounceable.

With *k* it is seldom, perhaps, never, found.

With *g* sounded as in *gun* it is also rare, since its proper effect is to convert that sound into the sound of *j*, *dzh*.

With *s*, its effects are remarkable. In the first place the change in question almost always takes place; *i.e.* the vowel becomes a semivowel, or *i* becomes *y*. Hence a combination which was originally *sia*, becomes *sya*. The change, however, does not stop here. The sound of the combination *sy* almost always alters to that of *sh*, so that *sya* becomes *sha*; *syee*, *shee*; *syi*, *shy*; *syo*, *sho*; and *syu*, *shu*.

With *t*, preceding, the change goes further still. The vowel becomes a semivowel, so that *tia*, *tie*, *tio*, *tiu*, &c., become *tya*, *tye*, *tyo*, *tyu*, &c. Then the sound of the combination *ty*, becomes that of *tsh*. Hence *tya* becomes *tsha*; *tye*, *tshee*; *tya*, *tshi*; *tyo*, *tsho*; *tyu*, *tshu*.

Thus the tendency of *i* to become *y* and of *y* to change the sound of certain consonants when they precede it is the key to a series of apparent anomalies in the English spelling; and we may now see the principle in the pronunciation of certain words ending in *-ous*.

In words like *anxious*, the change was, first, from *an -si-ous*, to *ang-syous*, and then from *ang-syous* to *ang-shous*.

In words like *precious*, the change was the same; since the *c* had the sound of *s*, and consequently, was similarly affected—*pres-i-ous*, *pres-yous*, *pres-hous*.

The words like *station* the same; since the sound of *t* was the sound of *s*, &c.—*stas-i-on*, *sta-syon*, *sta-shon*.

In words like *righteous* we find the same ; the series of changes being *right-e-ous*, *right-yous*, *right-shous*.

This explains the principle of this very remarkable change ; concerning which three remarks have yet to be made.

1. That it is only when *i* has the power of the *ee* in *feet*, that it thus changes itself, and effects changes in the sounds that precede. When sounded as the *i* in *pine* it always constitutes a separate syllable ; *di-a-mond*, *di-al*, *vi-al*, &c. These never are likely to become *dyamond*, *dyal*, *vyal*, &c.

Hence the combination *-eou* is subject to the same rules with the combination *-iou*.

2. Where *s* becomes *sh*, *z* becomes as *zh*. This is why words like *gla-zi-er*, and *gra-zi-er*, are sounded *gla-zher*, and *gra-zher*, the process being *gla-zi-er*, *gla-zyer*, *gla-zher*, &c.

3. Where *t* becomes *tsh*, *d* becomes *dzh*. This is why words like *hid-e-ous*, are pronounced like *hi-dzhous* (*hijjous*)—*hi-de-ous*, *hid-yous*, *hi-dzhous*.

Hence there are three ways of pronouncing a word like *tedious*—1, *ted-i-ous* ; 2, *te-dyous* ; 3, *te-dzhous*, to which may be added, 4, *tedzh-yous*, and *tedzh-i-ous*.

In respect to propriety, all that can be said is that the first represents the word in the most theoretically correct form, the third shows the form to which the processes of change in language are determining it.

Furthermore—the sound of the *ew* in *new*, (or of the *ue* in *sue*) is connected with that of the unaccented *i* ; since, by a series of changes, it often has the same effect upon a preceding consonant. It often becomes *yoo* ; so that words like *new* and *sue* may be sounded as *nyoo*, and *syoo*. In this case the sound of *y* is developed, and this, when preceded by *s*, *z*, *t*, or *d*, has the same effects as a *y* produced by any other process ; i.e. it changes them into *sh*, *zh*, *tsh*, and *dzh*. This explains why *sugar* is sounded *shugar* ; *nature*, *na-tsher* ; *ver-dure*, *ver-dzhur*, &c. ; the *u* having changed in sound, from *ew* to *yoo* (*na-teur*, *na-tyoor*, *na-tshoor*, *na-tsher*).

#### DOUBLE VOWELS.

§ 87. *AA*. Double *a* is found only in certain proper names, chiefly of Hebrew origin, as *Aaron*, *Baal*.

§ 88. *EE*. Double *ee*, without an apostrophe, has only one sound, that of the *ee* in *feet*. In *e'er*, and *æ'er*, contracted from *ever* and *never*, and with an apostrophe to indicate the loss of the *v*, it is pronounced as the *a* in *fate*.

*Exception*.—In one word *ee* has the sound of the *i* in *pin*, *i.e.* in *breeches*, and *breech*, pronounced *britches*, and *britch*. *Chizeaks* for *cheesecake* exceptionable. *Beelzebub*, is more correctly sounded *Büelzebub*. *Belzebub*, *Beelzebub*<sup>1</sup> are sufficiently English.

§ 89. *OO*. The usual sound of *oo* is that of the *oo* in *cool*; which is, really, no modification of *o*, but the long sound of the *u* in *full*.

Besides this it has the following three—

1. Of the *u* in *full*; as *wool*, *wood*, *good*, *foot*, *stood*.
2. Of the *u* in *but*; as *blood*, *flood*, *soot*.
3. Of the *o* in *prove*; as *door*, *floor*.

*Moor* = a *black man*, is sometimes sounded *more*, sometimes as it is spelt. *Soot*, also, is sometimes pronounced as it is spelt.

§ 90. *I*, *U*, and *Y*, are never doubled.

#### COMBINATIONS OF TWO DIFFERENT VOWELS.

§ 91. *AE* has the sound of the *e* in *bed*; as *Michael*, *Michaelmas*.

§ 92. *AI* has the sound of the *a* in *fate*; as *hail*, *sail*, *tail*, *stain*, &c.

*Exception 1*.—The words *said*, *again*, and *against*. Here the *ai* is pronounced as *e*.

*Exception 2*.—The word *aisle*. This is sounded *ile*.

Walker draws a distinction between *said* as a tense, and *said* as a participle; stating that in the first case it rhymes to *bed*, in the second to *trade*; as *he said (sed)*, but *the said (sade) man*.

*Plaid* is pronounced two ways; either to rhyme with *mad* or with *trade*.

When Walker wrote, *raillery* was considered as a rhyme to *salary*. It is doubtful whether such is the case now; the general sound of the *ai* being more probably that of the *a* in *fate*. In which case it coincides with the spelling.

<sup>1</sup> With the *ee* as in *feet*.

When Walker wrote, *raisin* was sounded as *reeson*. It is doubtful whether this be the present pronunciation.

§ 93. *AO* is only found in the word *gaol*, the obsolete mode of spelling *jail*.

§ 94. *AU*, unless followed by *n*, succeeded by a consonant (when the pronunciation is doubtful), is sounded as *aw*, as *taught*, *haul*, *Saul*, *caught*, &c.

*Exception 1.*—*Laugh*, *draught*. Here the *au* is sounded like the *a* in *father*.

*Exception 2.*—*Hautboy*, sounded *ho-boy*.

*Exception 3.*—*Cauliflower*, *laurel*, *laudanum*, sounded *colliflower*, *lorrel*, *lodnum*.

§ 95. *Au* followed by *n*, succeeded by a consonant, is sounded sometimes as the *a* in *father*, and sometimes as the *aw* in *bawl*.

1. As the *a* in *father*. The word in which the pronunciation is the most general and unequivocal is *aunt*.

2. As the *aw* in *bawl*. The words wherein this pronunciation is the most general and unequivocal are *caunt*, and *avaunt*, *maunder* (to be querulous), *Maundy* (in Maunday Thursday), *daunt*, *paunch*, *gaunt*, *saunter*.

Between these, however, there is the following list wherein the pronunciation fluctuates.

*Flaunt* sometimes sounded *flant*<sup>1</sup> sometimes *flawnt*.

*Haunt* - - - *hant* - - *hawnt*.

*Gauntlet* - - - *ganilet* - - *gawnetlet*.

*Jaunt* - - - *junt* - - *jawnt*.

*Jaundice* - - - *jundice* - - *jawndice*.

*Laundress* - - - *landress* - - *lawndress*.

*Laundry* - - - *landry* - - *lawndry*.

*Askant*, *askance*, *hanch*, (?) *lanch*, (?) being more properly written without the *u*, do not come under this head. They more properly belong to that class of words where the simple *a* has the sound of *father*.

§ 96. *EA* has the following sounds—

1. Of the *e* in *glebe* in *anneal*, *appeal*, *appear*, *appease*, *aread*, *arrears*, *beacon*, *beadle*, *beadroll*, *beads*, *beadsman*, *beagle*, *beak*, *beaker*, *beam*, *bean*, *beard*, *bearded*, *beast*, *beat*, *beaten*, *beaver*,

<sup>1</sup> Sounded throughout this column as in *father*.



*beleaguer, beneath, bequeath, bereave, besmear, bespeak, bleach, bleak, blear, bleat, bohea, breach, bream, to breathe, cease, cheap, cheat, clean, cleanly (adverb), clear, clearance, clean, cochineal, colleague, conceal, congeal, cream, creak, crease, creature, deacon, deal, dean, deanery, dear, decease, defeasance, defeasible, defeat, demean, demeanor, decrease, dream, drear, dreary, each, eager, eaten, eaves, entreat, endear, escheat, fear, fearful, feasible, feasibility, feast, feat, feature, flea, fleam, freak, gear, gleam, glean, to grease, grease, greaves, heal, heap, hear, heat, heath, heathen, heave, impeach, increase, interleave, knead, lea, to lead, leader, leaf, league, leak, lean, leash, leasing, least, leave, leaves, mead, meagre, meal, mean, meat, measles, neap, near, neat, pea, peace, peak, peal, pease, peat, plea, plead, please, reach, to read, ream, reap, rear, rearward, reason, redstreak, release, repeal, repeat, retreat, reveal, scream, seal, sea, seam, seamy, sear, sear-cloth, season, seat, shear, shears, sheath, sheathe, sheaf, sneak, sneaker, sneaking, speak, spear, steal, steam, streak, streamer, streamy, surcease, tea, teach, league, teal, team, tear (substantive,) tease, teat, treacle, treason, treat, treatment, treaty, tweak, veal, underneath, uneasy, unreave, uprear, weak, weaken, weal, weald, wean, weanling, weariness, wearisome, weary, weasand, weasel, weave, wheal, wheat, wheaten, wreak, wreath, wreathe, wreathy, year, yearling, yearly, zeal.*

2. Of the *e* in *bed*—as *abreast, ahead, &c.*, *already, bedstead, behead, bespread, bedstead, bread, breadth, breakfast, breast, breath, cleanse, cleanly (adjective) cleanly, dead, deadly, deaf, deafen, dearth, death, earl, earldom, early, earn, earnest, earth, earthen, earthily, endeavour, feather, head, heady, health, heard, harse, heaven, heavy, jealous, impeach, instead, lead (a metal) leaden, learnt, learning, leather, leaven, meadow, meant, measure, pearl, peasant, pheasant, pleasant, pleasantry, pleasure, read (past time, and participle) readily, readiness, ready, realm, rehearsal, rehearse, research, seamstress, scarce, search, spread, stead, steadfast, steady, stealth, stealthy, sweat, sweaty, thread, threader, threat, threaten, treachery, tread, treadle, treasure, wealth, wealthy, weapon, weather, yearn, zealot, zealous, zealously.*

3. Of the *a* in *fate*, as in *bear, pear, swear, tear, wear, break, steak*. These last two words, however, are often pronounced *break*, and *steak*.

Read rhymes to *feed* in the present tense, to *fed* in the preterite and participle.

4. As the *a* in *father*, in *heart*, *hearth*.

§ 97. *EI* has four sounds—

1. That of the *a* in *fate*—as *either* (?), *neither* (?), *leisure* (?), *deign*, *vein*, *rein*, *reign*, *feign*, *feint*, *veil*, *heinous*, *heir*, *heiress*, *inveigh*, *inveigle*, *neigh*, *skein*, *reins*, *their*, *theirs*, *eight*, *freight*, *weight*, *neighbour*.

2. That of the *e* in *glebe* as *either* (?), *neither* (?), *leisure* (?), *ceiling*, *conceit*, *receipt*, *conceive*, *perceive*, *deceive*, *receive*, *inveigle*, *seize*, *seizen*, *seignior*, *seignior*, *seine*, *plebeian*.

3. That of the *i* in *pine*—as *either* (?), *neither* (?), *height* and *sleight*.

4. That of the *e* in *bed*—as *heifer*, *nonpareil*, pronounced *heffer*, *nonparell*.

§ 98. It may be seen that *leisure* occurs in two of the preceding lists, and *either* and *neither* in three of them, accompanied by a note of interrogation. This means that the present writer will not take upon himself to decide between the different pronunciations.

§ 99. *EO* has five sounds.

1. That of the *es* in *fest*, as in *people*.

2. That of the *e* in *bed*; as *leopard*, *jeopardy*, *feoffee*, *feoffer*, and *feoffment*, which are sounded as if written *seffce*, *seffer*, *seffment*.

3. That of the *o* in *note*; as in *yeoman*.

4. That of the *oo* in *cool*, as in *galleon*, a *Spanish ship*, which is pronounced *galloon*.

5. When unaccented and at the end of syllables, it is sounded as the *u* in *but*—as *truncheon*, *courageous*, pronounced *trunshun*, *covrage-us*.

§ 100. In *spelling*, the old orthography *feod*, *feodal*, and *feodatory* are superseded by *feud*, *feudal*, and *feudatory*.

§ 101. In the word *Georgic*, the *e* is silent. It has the effect, however, of making the *g* sounded as *dzk*. Hence the word is sounded *jorgic* (*jorgic* or *dzkhordzhic*).

§ 102. *EU* is a very regular combination, and is always sounded like *ew*.

§ 103. *IA* = For the sound of *i* as *y*. See § 86, 111.

In *carriage*, *marriage*, *parliament*, and *miniature* the *i* is silent.

*Diamond*, accurately pronounced is a trisyllable. Generally, however, it is sounded *dimond*.

§ 104. *IE*. 1. Sounded as the *e* in *glebe*, in *grieve*, *thieve*, &c. This is its usual sound.

2. Sounded as the *i* in *pine*, in *die*, *pie*, *lie*, *tie*, *hie*.

3. Sounded as the *e* in *bed*, in *friend*.

In *orient* the *i* and *e* belong to different syllables. In *Spaniard* and *spaniel*, the sound is either *spa-ni-el*, or *span-yel*, *Span-i-ard*, or *Span-yard*. In *twentieth*, *thirtieth*, &c., the *i* should be sounded as a separate vowel, forming a syllable by itself.

§ 105. *IO*. This either forms two separate syllables as in *vi-o-lent*, *vi-o-let*, &c., or else the *i* is sounded as *y*, according to § 86, 111 (*million*—*mill-yon*).

Except in *marchioness* and *cushion*, where the *i* is silent.

§ 106. *OA* is sounded as the *o* in *note*; as *oat*, *coal*, *loaf*. Except in the words *broad*, *abroad*, *groat*, which are sounded *brawd*, *abrawd*, *grawt*.

§ 107. *OE* is sounded like the *o* in *note*, in *doe*, *foe*, *toe*, *sloe*, *throe*, and *hoe*. Like the *u* in *but*, in *does*, *from*, *do*. Like the *oo* in *cool*, in *shoe* and *canoe*.

§ 108. *OI*. Except in a few imperfectly naturalized words, *oi* has but one power, *i. e.* its power in *voice*, *oil*, &c.

The word *choir* is often sounded as *quire*. In this case it is better to spell according to the pronunciation. This is generally done; since *quire* and *quirister* are both recognised forms of orthography.

In *tortoise* the *oi* is sounded as the *u* in *but*.

*Avoirdupoise* and *connoisseur* are sounded *averdupoise* and *connesseur*.

§ 109. *OU* has seven different sounds. Its first and most usual one is really a sound of *a*; since it is a diphthong formed by the *a* in *father*, and the *w* in *wall*.

This is heard in *abound*, *about*, *account*, *acoustics*, *aground*, *aloud*, *amount*, *around*, *arouse*, *astound*, *avouch*, *bough*, *bounce*, *bound*, *bounteous*, *bounty*, *bout*, *carouse*, *chouse*, *cloud*, *clout*, *compound*, *couch*, *couchant*, *crouch*, *defflour*, *devour*, *devout*, *doubt*, *doubtful*, *doughty*, *douse*, *drought*, *encounter*, *espouse*, *expound*, *flout*, *flounder*, *foul*, *founder*, *foundling*, *fountain*, *frousy*, *gout*, *ground*, *grouse*, *grout*, *hound*, *hour*, *house*, *impound*, *loud*, *lounge*,

*louse, lout, mound, mountain, mountebank, mouse, mouth, noun, ounce, our, out, outer, outermost, paramount, plough, pouch, pounce, pound, pour (?) pout, profound, pronoun, pronounce, propound, proud, rebound, recount, redoubt, redoubted, redound, rencounter, round, roundelay, rouse, rout, scoundrel, scout, shout, shroud, slouch, spouse, spout, sprout, stout, surround, south, thou, thousand, touse, trounce, trousers, trout, wound (did wind), slough (a miry place), vouch, vouchsafe, without, scaramouch.*

2. The sound of the *u* in *but*. This is heard in *adjourn, journey, journal, country, cousin, couple, accouple, double, trouble, courteous, courtesy, courage, encourage, joust, housewife, flourish, nourish, enough, chough, rough, tough, slough* (a cast skin), *scourge, southerly, southern, southernwood, southward, touch, touchy, young, younker and youngster*; but *southern, southerly, and southward* are sometimes pronounced regularly like *south*. This, however, is far from the prevailing pronunciation.

3. This is the sound of the *oo* in *cool*, and the words in which it occurs are chiefly of French origin—*croup, group, amour, paramour, cartouch, gout* (taste), *ragout, rendezvous, rouge, soup, sous, surtout, through, toupees or toupet, you, your, youth, tour, contour, tourney, tournament, pour (?)* and *rout, accoutre, agouti, uncouth, wound, routine*.

4. This is the sound of the *o* in *note*, as—*though, although, coulter, court, accourt, gourd, courtier, course, discourse, source, recourse, resource, bourne, dough, doughy, four, mould, mouldy, moult, mourn, shoulder, smoulder, soul, poultice, poult, poulterer, poultry, pour (?) troul, borough, thorough, furlough, fourteen, concourse, intercourse*.

5. The sound of the *aw* in *bawl*—*ought, bought, brought, sought, besought, fought, thought, methought, wrought*. All these are preterite tenses of the kind mentioned in p. 104.

*Naught* is placed by some writers in this class, but its more proper spelling is *naught*.

6. The sound of the *u* in *full*—only found in *would, could, should*.

7. The sound of the *o* in *not*; as in *cough* and *trough*, pronounced *coff* and *troff*, sometimes *cauf* and *trauf*.

§ 110. *UA*—Sounded as *wa*; as in *persuade, equal, &c.* In *guard, guardian, guarantee, piquant*, the *u* is silent. *Victuals,*

*victualling*, *victualler*, are sounded *vittles*, *vittling*, *vittler*. In *mantuamaker*, the *a* is omitted.

§ 111. *UE*—Sounded as *we*; as in *consuetude*. In *conquer* and *conqueror* the *u* is silent; in *conquest* pronounced—*conker*, *conkeror*, *conquest*.

§ 112. In a final syllable, *when sounded at all*, it is sounded as the *ew* in *new*, with a tendency to change into *yoo* and *oo*. Except when preceded by *r*, in which case it cannot be sounded *yoo*, and is generally sounded *oo*; as in *true* (*troo*). See pp. 42—43.

When *u* between *g* and *e*, has no sound of its own, but simply prevents the *g* from being sounded as *j*, it may be called the Protective *u*. Thus *plage*, which would most probably be sounded *plaij*, by being spelt *plague* retains the *g* with the sound in *gun*.

§ 113. *UI*—Sounded as *wi*; as *languid*, *vanquish*.

In *guide*, *disguise*, *guile*, and *beguile*, the *u* is silent and the *i* is sounded as in *pine*.

In *build*, *guilt*, *guinea*, and *guitar* the *u* is also silent, but the *i* is sounded as in *pin*. The same is the case with *conduit*, pronounced *cundit* (or *condit*), and also with *biscuit* and *circuit*.

In *bruise*, *cruise*, *fruit*, *bruit*, *recruit* the *ui* is sounded as *oo*. In *juice*, *sluice*, *suit*, and *pursuit*, it is sometimes sounded as *oo* (i.e. as as the *o* in *prove*), sometimes as the *ew* in *new*.

In *Guildhall* the *u* is silent. The *i*, however, is variously pronounced; sometimes as the *i* in *pine*, sometimes as the *i* in *pin*.

§ 114. *UO*—Sounded as *wo*; as in *quote*, *quotient*.

#### VOWELS FOLLOWED BY A SEMIVOWEL.

§ 115. *AW*—always sounded as the *aw* in *bawl*.

§ 116. *EW*—almost always sounded as in *new*. In *sow* and *shew*, it is pronounced as *o* in *note*. In *Shrewsbury* and *strew* it is often so sounded. *Sewer*, a drain, is frequently pronounced *shore*.

§ 117. *OW*—This combination has three sounds—1, that of the *ow* in *house*; as in *prowl* (?), *cow*, *drown*, &c. 2. That of the *o* in *note*; as in *prowl* (?), *blow*, *slow*, *willow*, &c. 3. That of the *o* in *not*; as in the single word *knowledge*, when sounded *knolledge*, a pronunciation which is quite as common, though not so grammatical as if the word were sounded *kno-ledge*.

§ 118. *AY* is sounded as the *a* in *fate*; as *say*, *lay*, *pay*, &c.

§ 119. *EY*—Found almost exclusively at the end of words.

§ 120. When accented it is sounded like the *a* in *fate*; as *survéy*, *they*, *obey*. Except, *key* and *ley*; here it is sounded as the *e* in *glebe*.

When unaccented it is sounded as in *key* and *ley*—as *galley*, *valley*, *barley*. Except *súrvéy* when used as a substantive, and consequently accented on the first syllable. See p. 34.

§ 121. *OF* always sounded as the *oi* in *oil*, of which it is only another form. Chiefly reserved for the end of words;—*alloy*, *destroy*.

§ 122. *UY*, except as protective\* to *g* or after *q*, this combination is found in one word only, viz., *buy*. Here it is sounded as the *i* in *pine*. When protective to *g* it is silent, as in *plaguy*. After *q* it sounds as *w*—*soliloquy*, *colloquy*, &c.

#### COMBINATIONS OF THREE VOWEL SOUNDS.

§ 123. *AYE*—Found only in two words, but with a different sound in each.

1. In the parliamentary expression, *The ayes have it*.—Here it is sounded as the *i* in *pine*.

2. In the almost antiquated expression *for aye*, meaning *for ever*.—Here the sound is essentially the same as the last, only broader, and exactly that of the *a* in *father*, followed by the *y* in *yet*; a sound which the *i* in *fine* only approaches.

§ 124. *EAU*—Found in words of French origin only; in all which, except in the word *beauty*, which is sounded *beuty*, it has the power of the *o* in *note*.

§ 125. *EOU*—When preceded by the sound of *t*, *d*, or *s*, *eu* has the same effect as *iou*, i.e. it has a tendency to convert them into *tsh*, *dzh*, or *sh*, as *piteous*, *hideous*, which are often sounded *pitcheous*, *hidzheous* (*hijous*), &c. See pp. 42—43.

When the preceding consonant cannot be so changed, but will admit of being followed by the sound of *y*, *e* becomes so sounded; as in *cutaneous* and *spontaneous*, pronounced *cuta-nyous* and *sponta-nyous*.

Lastly, when *y* would not be pronounceable, the *e* is sounded, and forms a separate syllable; as in *vit-re-ous*.

§ 126. *EYE*—Found only in the word *eye*; where it is sounded as the *i* in *pine*.

<sup>1</sup> See § 112.

§ 127. *EWE*—Found only in the word *eue*, which is sounded as *yoo*.

§ 128. *IOU*—Sounded as *cou*. See § 125.

§ 129. *IEU*—In words of French origin only; as *adieu*, *lieu*, *purlieu*, where it is sounded as the *ew* in *new*. In *lieutenant* the first four letters are pronounced *lef*.

§ 130. *IEW*—Found in one word only, *view*; where it is sounded like the *ew* in *new*.

§ 131. *UAY*—Found only in the word *quay*, which is pronounced *kee*, and where the *u* belongs to the *q*.

§ 132. *UOI*—Found only in *quoit*, where the *u* belongs to the *q*, and is silent. Pronounced *koit*.

§ 133. *UOY*—Found only in *buoy*, and *buoyant*, where the *u* is silent.

#### CONSONANTS.

§ 134. *P*, at the beginning of words, when followed by a mute, is silent; as *psalm*, *ptarmigan*. In *cupboard* it is sounded as *b*. In *receipt* and *corps* it is not pronounced at all. Between *m* and *t* it is either not sounded at all or sounded very lightly.

§ 135. *B*—When *b* follows *m* in the same syllable, it is silent; as in *lamb*, *climb*, *limb*. Except in the words *accumb* and *succumb*, where it is sounded.

When *b* precedes *t* in the same syllable, it is silent; as in *debt*, *doubt*. When any such word takes an additional syllable, the *t* still remains without sound; as *redoubted*, *doubting*. The *b* in *subtle* is silent.

§ 136. *F*—In the preposition *of*, *f* is sounded as *v*; only, however, as long as the word is uncompound. In the compound word *whereof* the *f* retains its usual sound.

§ 137. *V* is always sounded as the *v* in *vane*.

§ 138. *T*—The combination *ti*, *without an accent* and followed by a vowel, is sounded as *sh* or *shy*; as *mótion*, *sátiate*, pronounced *móshun*, *sa-shyale*. In *satiety*, however, where the *i* is accented and sounded as in *pine*, the *t* preserves its original sound.

§ 139. In all the terminations formed from verbs and adjectives ending in *ty*, the *t* preserves its original sound; as in *pities*, *mightier*, and *twentieth*, from *pity*, *mighty*, and *twenty*.

§ 140. For the effect of the sounds of *y* and *u* (*yoo*) upon a *t* preceding, see pp. 42—43.

§ 141. *T* is silent when preceded by *s* and followed by the abbreviated *l* or *-en*; as *hasten*, *nestle*, pronounced *ha-s'n*, *nessle*. In *often* and *soften* the *t* is silent. So it is in the French words *trait*, *goût*, *éclat*. So, also, in *Christmas*, *chestnut*, *mortgage*, *hostler*, *bankruptcy*, *mistletoe* (the first *t* only), *currant*.

§ 142. *D*—For the sound of *d* in the preterite and participles of verbs, see p. 99.

§ 143. For the effect of the sounds of *y* and *u* (*yoo*) upon a *d* preceding, see pp. 42—43.

§ 144. *K*, before *n* in the same syllable, is always silent; as *knee*, *knight*, *know*.

§ 145. *G*, before *a*, *o*, *u*, *l*, and *r*, is always sounded as in *gun*.

Before *e*, *i*, and *y* it is sometimes sounded as in *gun*, sometimes as in *oblige*.

§ 146. The sound of the *g* in *gun* is generally found in words of Saxon; that of the *j* in *jest* (*dzh*) in words of Greek, Latin, and French origin.

§ 147. *G* before *e* is sounded as in *gun* in *gear*, *geck*, *geese*, *geld*, *gelt*, *gelding*, *get*, *gewogaw*, *shagged*, *snagged*, *ragged*, *cragged*, *scragged*, *dogged*, *rugged*, *dagger*, *pettifogger*, *tiger*, *anger*, *eager*, *meager*, *auger*, *finger*, *linger*, *conger*, *longer*, *stronger*, *younger*, *longest*, *strongest*, *youngest*.

§ 148. *G* before *i* is sounded as in *gun*, in *gibbe*, *gibbat*, *gibberish*, *gibbous*, *giddy*, *gift*, *gig*, *giggle*, *gild*, *gill*, *gimlet*, *gimp*, *gird*, *girdle*, *girl*, *girth*, *gizzard*, *begin*, *give*, *forgive*, *biggin*, *piggin*, *noggin*.

§ 149. *G* before *y* is sounded as in *gun*, in *gyve*, and in all adjectives ending in *y* and *ish* of Anglo-Saxon origin, and formed from substantives in *g*; as *waggish*, *hoggish*, *doggish*, *sluggish*, *digging*, *shaggy*, *jaggy*, *knaggy*, *snaggy*, *craggy*, *scraggy*, *quaggy*, *swaggy*, *draggy*, *springy*, *twiggy*, *boggy*, *foggy*, *cloggy*, *buggy*.

§ 150. For the sound of *g* in words like *longer*, &c., see § 197.

§ 151. *G* is sounded as in *gun* in *target*, although the word is of French origin, and *targe* is sounded *tarj* (*tardzh*).

§ 152. *G* followed by *h* at the beginning of a syllable is sounded as in *gun*.



§ 153. *G* followed by *h* at the end of a syllable is sounded as—

1. The *g* in *gun* ; as *burgh*, *burgher*. This is rare.

2. The *h* in *kin*. In the Irish word *lough*.

3. *F*—in *laugh*, *cough*, *chough*, *clough*, *slough* (a cast skin), *enough*, *rough*, *tough*, *trough*.

4. In *high*, *nigh*, *thigh*, *neigh*, *weigh*, *inveigh*, *ough*, *bough*, *dough*, *though*, *although*, *clough*, *plough*, *furlough*, *slough*, *through*, *throughout*, *thorough*, *borough*, *usquebaugh*, *pugh*, it is silent.

*N.B.*—It is always silent when followed by *t*, except in the word *draught* ; as *fight*, *bought*, *draft*.

By adding the varieties of the combination *gh* with those of *ou* ; we find that the syllable *ough* has six different sounds—

<i>Plough</i>	pronounced	<i>plow</i> .
<i>Cough</i>	—	<i>coff</i> .
<i>Through</i>	—	<i>throo</i> .
<i>Tough</i>	—	<i>tuff</i> .
<i>Though</i>	—	<i>tho</i> .
<i>Lough</i>	—	<i>lock</i> .

§ 154. *G* followed by *m* at the end of a syllable is silent ; as *phlegm*, *diaphragm*, *apothegm*.

§ 155. *G* before *n* is *always* silent in words of Anglo-Saxon origin ; as in *gnaw*, *gnash*, *gnat*. In words of Greek origin it is sometimes sounded, as in *Gnostic* ; sometimes omitted, as in *gnomon*.

*G* followed by *n*, at the end of a syllable, is silent, and the vowel that precedes is either lengthened or sounded as a diphthong ; as *resign*, *reign*, *impugn*, pronounced *re-sine*, *ra-ne*, *im-pev-n*.

*Caution.*—The *n* must be in the same syllable as the *g*, otherwise the *g* is sounded ; as *benignant*.

In *physiognomy* the *g* begins a syllable, and is, consequently, silent. In *cognizance* and *recognizance* it is generally silent. In *poignard*, *champignon* and *seignior*, it has the French, in *bagnio*, *seraglio*, *intaglio*, the Italian sound. This is in both languages that of *ny*, or *ly*—*ponyard*, *seralyo*.

§ 156. *S* has three sounds—1, that of the *s* in *seal* ; 2, that of the *z* in *zeal* ; 3, that of the *sh* in *shine*. It has the sound of *z* in the following situations :—In *as* and *whereas*, *these* and *those*. In *dissolve*, *possess*, *scissars*, *hussey*, and *hussár*. In words compounded with *dis*, when followed immediately by an accent, and

not followed by a sharp consonant; as, *disable*, *disaster*, *disorder*, *disband*, &c.

*Caution.*—If the syllable be *accented*, the *s* is sounded as in *seal*—*dissonant*, *dissolute*. So it is if the accent follow two syllables after, *i.e.* not immediately—*dis-agréé*. Hence we say *dissability*, and *dix-able*; with *s* in one case and *z* in the other.

*Caution.*—For this rule to apply, the *dis-* must be an element of composition. Hence, *dismal* is sounded *dizmal*; since the *dis-* although accented, is no part of the original word.

In words ending in *sm*; as *prism*, *microcosm* (*prizm*, *microcozm*).

Before liquids; as *cosmetic*, *dismal*, &c.

In the termination *sy*, following an accented syllable, not ending in a sharp mute; as *easy*, *pansy*, *jersey*, &c. Except in the single word *pussy*.

In the termination *sible*, preceded by a vowel; as *visible*, &c.

In *rosary* and *misery*.

In the terminations *sal* and *sel*, when preceded by a vowel.

In the termination *son*, *sen*, and *sin*; as *reason*, *cousin*, &c. Except *mason*, *bason*, *garrison*, *caparison*, *comparison*, *parson*, *person*, and *basin*.

In *presence*, *president*, *presume*, *presumptive*, and *presumption*.

In words compounded of *re*, where the *re* is inseparable; as *resemble*, *resent*, *resist*.

*Caution.*—When *re* can be separated from the syllables that follow it, and those syllables still constitute a perfect word, the *s* is sounded as in *seal*—*re-seat*, and *re-sign*, when it means *sign a second time*.

§ 157. For the sound of *s* in words like *use* and *grease*, when used as verbs, see p. 110. For its sound as the sign of a possessive case, see p. 73. As a plural number, p. 67; as a third person singular, p. 97.

§ 158. For the tendency for *s* to become *sh* see pp. 42—43, remembering that where the *s* in *seal* becomes the *sh* in *shine*, the *z* in *zeal* becomes the *z* in *azure*.

§ 159. *Y* is silent in *isle*, *island*, *aisle*, *demesne*, and at the end of certain French words; as *sous*, *vis-a-vis*, &c.

§ 160. *Z* when *s* is pronounced as *sh*, *z* is sounded as *zh*; *glazier*, *grazier*, *azure*. See pp. 42—43.

§ 161. In the single word *rendez-vous*, the *z* is silent; such being the case in the French, from which language the word has been introduced.

§ 162. In Italian the *z* is sounded as *ts*. Hence *mezzotinto* is pronounced *metso<sup>t</sup>into*.

§ 163. *L* is mute between *a* and *k* in the same syllable; as *chalk*, *talk*. Also between *a* and *m* in the same syllable; as *alma*, *balm*. Also in *would*, *could*, *should*, *almond*, *calf*, *half*, *folk*, *yolk*, *halser*, *malmsey*, *salmon*.

§ 164. *M* has always the same sound; and is always pronounced, except in the word *comptroller*.

§ 165. *N*, in an accented syllable, and before the sounds of the *g* in *gun*, or of *k*, is sounded as the *ny* in *king*; as *thank*, *concourse*, pronounced *than<sup>g</sup>k*, *con<sup>g</sup>course*.

Caution.—If the syllable be unaccented, *n* is sounded as in *kin*—*con<sup>n</sup>curre*.

§ 166. *N* at the end of a syllable after *l* or *m* is silent; as *kiln*, *hymn*.

§ 167. *R*—The sound of *r* is sometimes vocalized, sometimes transposed.

§ 168. The vocalized *r* is best explained by observing the way in which a south-country Englishman pronounces the word *farther*. He makes no distinction between it and *father*. The same with a word like *lord*; he pronounces it *laud*.

§ 169. The transposed *r* is of two kinds, *medial* and *final*. The first kind is the rarer of the two, and occurs only in the word *iron*, pronounced *iurn*.

§ 170. The transposition of the final *r* occurs in unaccented syllables, ending in *re*, preceded by a consonant; as, *aore*, *luere*, *sabre*, *fibre*, sounded *áber*, &c.

#### THE SUPERFLUOUS LETTERS.

§ 171. *C* is sounded as *k* before *a*, *o*, and *u*, as *s* before *e*, *i*, and *y*; as *card*, *cord*, *curd*, pronounced as *kard*, *kord*, *kurd*—*cement*, *city*, *cynic*, as *sement*, *sity*, *synic*.

§ 172. *C* preceded by *s* and followed by *e*, *i*, or *y* is not sounded at all. It is then equivalent to a second *s*, which would be unpronounceable, *e.g.* *scene*, *seceptre*, pronounced *sene*, *septre*.

§ 173. Between *s* and *l*, *c* is silent; as in *muscle*.

§ 174. In words derived from the Italian, and only imperfectly incorporated with the English, *c* is pronounced as *ch* (*tsk*) in situations where it would in English words be sounded *s*—*violoncello*, *vermicelli*.

§ 175. In the titles of the Emperor and Empress of Russia, *c* precedes *z*, as *Czar*, *Czarina*. According to the spelling, these words should be sounded either *Ksar* and *Ksarina*, or *Gzar* and *Gzarina*. Generally, however, the sound of the *c* is wholly omitted, and the words are pronounced *Zar* and *Zarina*. The true pronunciation is *Char* and *Charina*, since, in the languages from which the words are taken, the combination *cz* has the same power as *ch* with us.

§ 176. When *c* comes after an accent, and before the combinations *ea*, *ia*, *io*, and *eu*, it takes the sound of *sh*; as in *ocean*, *social*, *Phocion*, *saponaceous*. However, as the effects of *y* upon *c* sounded as *s* are precisely the same as if the letter were *s* as well as the sound, this has already been investigated. See pp. 42—43.

§ 177. *Q* is always pronounced as *kw*. It is also always followed, in spelling, by *u*; which is sounded as *w*. Except in certain words of French origin; in which case it is silent.

*X* has three sounds—1. that of *ks*—2. that of *gz*—3. that of *z*.

§ 178. When *x* is the first letter of a word it is sounded as *z*; as *Xerxes*, *Xenophon*, pronounced *Zerxes*, *Zenophon*.

§ 179. In words of Latin origin, compounded of the preposition *ex*, whenever the syllable that follows begins with any sound excepting that of a sharp mute, and is also accented, *x* is sounded as *gz*—*exert*, *example*, &c., is pronounced *egzert*, *egzample*, &c.

§ 180. In the French words *billet-doux*, and *beaux*, the *x* has the French pronunciation, i.e. in the first it is omitted altogether, in the second it is sounded as *s*.

#### DOUBLE CONSONANTS.

§ 181. Double consonants are of two sorts.

a. Those that do not represent a really double sound, but which are doubled in writing, in order to signify that the vowel which goes before them is short; as *well*, *pitted*, *smitten*, &c.

. Those which represent a really double sound; as *un-natural*,

*soul-less*, &c. These only occur in those compound words wherein the first part *ends* in the same letter with which the other *begins*.

*N.B.*—Words like *book-case* are in this class, because the *c* is really sounded as a second *k*.

*H and the combinations of h.*

§ 182. *H* is silent at the beginning of the following words:—*heir*, *heirress*, *honest*, *honesty*, *honour*, *honourable*, *hour*. In *herb*, *herbage*, *hospital*, *humble*, and *hostler*, it is sometimes sounded, sometimes mute. In *humor*, and its compound the *hu-* is sounded *yoo*.

§ 183. *H* is silent after *r*; as *rhetoric*, *rheumatism*, *catarrh*.

§ 184. *H* in combination has two sounds.

*a.* After *p*, *t*, *s*, and *c*, when it occurs in the same syllable, it gives to the combination the power of the *th* in *thin*, the *th* in *thine*, the *s* in *shine*, and the *ch* (*tsh*) in *chest* respectively. Here it has no sound of its own, but alters that of the preceding mute.

*b.* When it follows any letter whatever in a different syllable it is sounded; as *hap-hazard*, *nut-hook*, *ink-horn*, *fool-hardy*, *Am-herst*, &c. This combination occurs only in compound words when the second part begins with *h*. In such cases care should be taken to sound it.

§ 185. *Ph*, sounded as *f*, is applied to etymological purposes only. It represents the Greek  $\phi$ , and is used exclusively in words of real or supposed, direct or indirect, Greek origin.

§ 186. In *nephew* and *Stephen* the *ph* is sounded as *v*.

§ 187. In *diphthong*, and *triphthong*, it is usual to sound the *p* only; as *diphthong*, *triphthong*. There is, however, no good reason for not sounding the words as *difthong*, *trifthong*. The same applies to *naphtha* and *ophthalmia*. In *apophthegm* both *p* and *h* are silent. In *sapphire* the pronunciation is *saffire*. *Phthisis* and *phthisical* are generally sounded *thisis* and *thisical*. Nevertheless, *fthisis* and *fthisical* are preferable.

§ 188. *Th* has two sounds,—1. that of the *th* in *thin*,—2. that of the *th* in *thine*. At the beginning of words it has the first sound, as *thank*, *think*, &c. Except in *this*, *that*, *than*, *their*, *them*, *then*, *thence*, *there*, *these*, *they*, *thine*, *thither*, *those*, *thou*, *though*, *thus*, *thy*, and their compounds.

At the end of words it has generally the first sound when it is quite final; as in *death*, *breath*: and the second when it is followed by *e* mute; as *wreathe*, *bathe*.

§ 189. *Th* between two vowels is sounded as in *thine* when the word is of Anglo-Saxon origin; as *father, feather, heathen, hither, thither, whither, whether, either, neither, weather, wether, wither, gather, together, mother.*

*Th* between two vowels is sounded as in *thin*, when the word is of Latin or Greek origin; as *apathy, sympathy, antipathy, Athens, atheist, authentic, author, authority, athirst, cathartic, cathedral, catholic, catheter, ether, ethicks, lethargy, lethe, leviathan, litharge, lithotomy, mathesis, mathematics, method, pathetic, plethora, polymathy, prothonotary, anathema, amethyst, theatre, amphitheatre, apothecary, apotheosis.*

In *Thomas, thyme, Thames* and *asthma*, the *th* is sounded as *t*.

§ 190. *Sh* has but one power, that of the *sh* in *shine*.

#### THE COMPOUND SIBILANTS.

§ 191. *J* is sounded as *dzh*, except in the single word *Hallelujah*, where it is pronounced as *y*.

§ 192. Unless the word be of Greek or French origin, the combination *ch* has the sound of *tsh*; as in *child, chair, rich*. Except when preceded by *l* or *n*, when it is sounded as *sh*, as *bench, filch*. It has this latter sound, too, in most words of French origin—*chaise, chugrin, machine*, &c.; but not in *charity (tscharity)*.

§ 193. In words derived from the Greek *ch* has the sound of *k*; as *chalcography, chalybeate, chamæleon, chamomile, chaos, character, chasm, Chersonese, chimera, chirography, chiromancy, chyle*, and its compounds; *cachezy, catechism, catechise, catechetical, catechumen, echo, echinus, epoch, epocha, echoes, machination, machinal, mechanic, mechanical, orchestra, technical, anarch, anarchy, conch, cochleary, distich, hemistich, eunuch, monarch, monarchical, hierarch, heresiarch, pentateuch, stomach, stomachic, scheme, school, scholar, schesis, mastich*, and in all words where it is followed by *l* or *r*; as *chlorosis, Christ, Christian, chronology, chronical*, &c.

§ 194. *Extract from Walker*.—"When *arch* begins a word from the Greek language, and is followed by a vowel, it is always pronounced *ark*; as in *archangel, archipelago, architect, archetype, archiepiscopal, archidiaconal, archæology*. But when we prefix *arch* to a word of our own, and this word begins with a consonant, we pronounce it so as to rhyme with *march, archduke, archdeacon, archbishop*; and sometimes, when the following word

begins with a vowel, if it is a composition of our own, and the word does not come to us compounded from the Greek or Latin; as *arch-enemy*."

*Ache* is in this class, although in Shakspeare it is sounded *aitch*, and, on that account, is often so sounded on the stage at present.

§ 195. In *ostrich*, the *ch* is sounded like *dzh*; in *schedule*, as if the word was written *shedule*;<sup>1</sup> in *yacht* and *drachm* it is silent; in *schism* the *sch* is sounded *s*.

§ 196. In the Scotch word *loch*, the *ch* is also pronounced as *k*.

§ 197. *NG*, has two sounds—1, that of the *ng* in *king*; 2, that of *ng-g*.

a. The former is found in adjectives in *y*, formed from substantives in *-ng*, as *spring-y*; in participles in *ing* from verbs in *-ng*; as *bring-ing*: and, lastly, in substantives in *er* from verbs in *-ng*; as *sing-er*.

b. The latter is found in all words not formed by the addition of any inflectional or derivational syllable; as *finger*, *anger*, *anguish*, *unguent*, sounded *fing-ger*, *ang-ger*, *ung-guent*: and in the comparative and superlative inflections of adjectives in *ng*; as *long*, *longer*, *longest*, *young*, *younger*, *youngest*, sounded *long*, *long-ger*, *long-gest*, *young*, *young-ger*, *young-gest*. Thus, a person who longs after a thing is a *long-er*, but a measure of six feet is *long-ger* than one of five.

When the *g* following *n* is sounded as *j*, *n* is pronounced as in *kin*; as *stin-gy* = *stin-jy*.

#### QUESTIONS.

What are the *Vowels*, *Semivowels*, *Mutes*, *Liquids*, *Nasals*, *Aspirates*, *Simple Sibilants*, *Compound Sibilants*, of the English Language?—What are the *Consonants* and *Diphthongs*?—What are the *real* sounds of the *j* in *jest*, the *ch* in *church*, and the *t* in *pine*?—How is *c* superfluous? Why is it retained?—What is the meaning of the word *Alphabet*?—What are the allied sounds of *p*, of *t*, of *k*, and of *s*?—Name the *sharp*,—the *flat* mutes.—How is *survey* accented when a Noun? How when a Verb?

## PART III.

## INFLECTION, COMPOSITION, AND DERIVATION.

§ 198. Before the Parts of Speech are considered it is necessary to learn the *Structure of Propositions*.

§ 199. It is also necessary to learn the difference between *Invariable* and *Variable* Names.

§ 200. *Propositions*.—A Proposition is a sentence or a part of a sentence, in which something is either affirmed or denied ; as *the day is fine, the day is not fine*.

§ 201. A Proposition has three parts—1, the Subject ; 2, the Predicate ; and, 3, the Copula.

§ 202. The subject is that part of a proposition which denotes the object concerning which something is either affirmed or denied. Every subject has a corresponding predicate, with which it is connected by the copula. In the *day is fine*, the word *day* is the subject.

§ 203. The predicate is that part of a proposition which denotes the affirmation or denial made concerning the subject. Every predicate has a corresponding subject, with which it is connected by means of the copula. In the *day is fine*, the word *fine* is the predicate.



§ 204. The copula, is that part of a proposition which connects the predicate and the subject; so that every copula has both a subject and predicate to correspond. Its place in the proposition is between them. In *the day is fine*, the word *is* is the copula.

To understand more fully the nature of propositions, let us suppose two persons talking together.

It is certain that they talk about something,—*e.g.* *the weather*.

It is also certain that they say something about something; *e.g.* they say of the weather *that it is hot*, or, *that it is not hot*.

One may assert that it is *hot*. In this case the subject spoken of is *the weather*, concerning which there is a fact affirmed, *viz.* that *it is hot*.

The other may assert that it is *not hot*; in which case the subject spoken of is the *weather*, concerning which a fact is *denied*, *viz.*, the fact of its being *hot*.

If we consider the great extent to which statements concerning particular objects, or classes of objects, form the staple of human conversation, if we remember how much of our speech is applied to making different assertions concerning different subjects, and if we convince ourselves of the degrees in which we are continually either affirming or denying something of something, we shall perceive the great proportion which that part of our language which takes the form of a proposition bears to that which does not do so.

Following up this view, we may ask, into how many parts a proposition is divided? In the first

place, there are two *somethings*—the *something* spoken *about*, and the *something* said concerning it. Thus, in the proposition *man is mortal*, the quality, property, or attribute expressed by the word *mortal* is affirmed concerning the being *man*; so that *man* is one part of the proposition, *mortal* another.

Again,—in the proposition *ice is not hot*, the property, quality, or attribute expressed by the word *hot* is denied of *ice*. *Ice*, therefore, is one part of the proposition, *hot* another.

Summer is pleasant,

Winter is cold,

Life is short,

Iron is useful,

Bread is cheap :

or,

Summer is *not* pleasant,

Winter is *not* cold,

Life is *not* short,

Iron is *not* useful,

Bread is *not* cheap,

are all examples of the same kind.

There must be something, the name of which answers to the question, *What are you talking about ?*

And when that is answered, there must also be another something the name of which answers to the question, *What do you say about it ?*

Thus,—

Q. *What do you talk about ?*

A. *The weather.*

Q. *What did you say about it ?*

A. *That it was hot ?*

or,

A. *That it was not hot.*

To say *summer is—, winter is—, life is—, &c.*, is to combine words to no purpose. The combination conveys no meaning.

To say—*is pleasant,—is cold,—is short, &c.*, is also to combine words to no purpose. The combination conveys no meaning.

But, farther, to say *summer—pleasant, winter—cold, life—short*, is to combine words to no purpose. The combination conveys no meaning. This shows that there are *three* parts in a proposition.

Each of the above-mentioned expressions is imperfect, and it may be seen how it is imperfect.

In the expression *summer is—*, we have the name (*summer*) denoting the object concerning which we affirm something; and we have also the word denoting the existence of an affirmation (*is*). What, however, that affirmation is, is unexplained.

In the expression—*is pleasant*, we find what was wanted in the previous one, viz., an affirmation concerning something. The name, however, of this *something* is unexplained.

Lastly, in the expression *summer—pleasant*, although we find both the name of an object (*summer*), and the name of a property, quality, or attribute (*pleasant*), we find no word or sign by which we can

tell whether this property, quality, or attribute of *pleasantness* belongs or does not belong to summer ; in other words, there is nothing to show whether the quality expressed by the word *pleasant* is denied or affirmed of the word *summer*. Hence, every proposition consists of three parts.

§ 205. *Names*.—Names are of two sorts—invariable, and variable.

The difference between a variable and invariable name may be seen by contrasting the meaning of such a word as *I*, on the one hand, with such a word as *father*, on the other.

*Father* is a name denoting any individual that stands in a certain relation to another individual named *son*. The number of such individuals is indefinite. Nevertheless they may be taken as a class, which class is denoted by the general name in question (*father*). This name is invariable, since it cannot be applied to any object not belonging to the class which it denotes.

The word *I*, on the other hand, is a variable name. Its meaning changes with the person in whose mouth it occurs. When *William* says *I*, it means *William* ; when *Thomas* says *I*, it means *Thomas*. If a *mother* says *I*, it means a *mother* and a *female* ; if a *father* says *I*, it means a *father* and a *male*. Even if an inanimate object be personified and be supposed to speak about itself and to say *I*, it means that inanimate object. It denotes the speaker whoever he may be ; but it is not the in-

variable name of any speaker whatever. Or, it denotes the object spoken of, whatever it may be ; but it is not the invariable name of any object whatever. So also *this* means a *table*, when the speaker is talking of *tables*, a *dog* when he is talking of *dogs*, &c.

§ 206. An invariable name capable of forming, by itself, *either* the subject or the predicate of a proposition is called a substantive.

§ 207. A word capable of forming, by itself, the predicate of a proposition, but not capable of forming the subject, is called an adjective.

§ 208. A variable name is called a pronoun. It is capable of forming, by itself, *either* the subject or the predicate of a proposition. In this it agrees with the substantive ; from which, however, it differs in being *variable*.

#### SUBSTANTIVES.

§ 209. A substantive is an invariable name, capable of forming, by itself, *either* the subject or the predicate of a proposition.

§ 210. Substantives in English have two numbers, and two cases.

§ 211. The two numbers of English substantives are, 1. The singular ; and 2. The plural.

§ 212. The two cases of English substantives are, 1. The nominative ; and 2. The possessive.

§ 213. The *relations* of the English substantive are three—1. The nominative. 2. The possessive, and 3. The objective.

Contrast the sentence *the father loves the son*, with the sentence *the son loves the father*. Here the forms of the words *father* and *son* are the same.

The *meaning*, however, differs. If the *form* differed also there would be a fresh *case*. As there is no change, however, in form, there is no additional case—properly so called. Nevertheless, many grammarians consider that the *cases* of the English substantive are *three*. The true view is, that there are two forms used with the power of three cases, or that there are *two* cases, but three relations.

In the formation of cases there is a difference between the *spoken* language, and the language as it is *written*; *e.g.* in the written language all the cases called possessive are formed by adding *-s* to the nominative. In the language, as it is spoken, some are formed by adding the sound of *-s*, some by that of *-z*, some by that of *-iz*.

#### PLURAL NUMBER.

##### *Rules for the Spoken Language.*

§ 214. In the spoken language, the nominative plural is formed from the nominative singular, by adding the sounds of *-s*, *-z*, or *-iz*—as

<i>Sing.</i>	<i>Plur.</i>
Lip	lip-s.
Stag	stag-z.
Loss	loss-iz.

These three sounds are the three *signs* of the plural number, in speaking.

§ 215. Of the three signs of the plural in speaking, the sound of *-iz* is added when the singular ends in that of *-s*, *-z*, *-sh*, or *-zh* ; as,

<i>Sing.</i>	<i>Plur.</i>
Loss	loss- <i>iz</i> .
Fox (foks)	fox- <i>iz</i> (foks- <i>iz</i> ).
Maze	maz- <i>iz</i> .
Lash	lash- <i>iz</i> .
Church (tshurtsh)	church- <i>iz</i> (tshurtsh- <i>iz</i> ).
Judge (judzh)	judg- <i>iz</i> (dzhudzh- <i>iz</i> ).

§ 216. Of the three signs of the plural in speaking, the sound of *-z* is added when the singular ends in the sound of a flat mute, a vowel, or a liquid ; as,

<i>Sing.</i>	<i>Plur.</i>
Slab	slab- <i>z</i> .
Grave	grav- <i>z</i> .
Lad	lad- <i>z</i> .
Stag	stag- <i>z</i> .
Bay	bay- <i>z</i> .
Bow	bow- <i>z</i> .
Quantity	quantiti- <i>z</i> .
Boy	boy- <i>z</i> .
Hill	hill- <i>z</i> .
Lamb (lam)	lam- <i>z</i> .
Fan	fan- <i>z</i> .
Star	star- <i>z</i> .

§ 217. Of the three signs of the plural in speaking, the sound of *-s* is added when the singular ends in the sound of a sharp mute.

<i>Sing.</i>	<i>Plur.</i>
Lip	lip- <i>s</i>
Muff	muff- <i>s</i>
Path	path- <i>s</i>
Stick	stick- <i>s</i> .

Why have we this variety? Why do not the plural forms end simply in *-s*, and in nothing but *-s*, as is the case in the spelling; where we write *lips*, and *stags* equally? Why, too, do we add in words like *losses* the additional sound of a vowel? We shall see the reason of this by attending to the following rules:—

§ 218. *Rule 1.*—Two mutes, one of which is sharp, and the other flat, coming together in the same syllable, cannot be pronounced.

This may be understood by practising a few combinations according to the following table. The sharp mutes are arranged on the left, the flat ones on the right side of the line.

<i>Sharp.</i>				<i>Flat.</i>			
p	.	.	f	b	.	.	v
t	.	.	th <sup>1</sup>	d	.	.	th <sup>2</sup>
k	.	.	—	g	.	.	—
s	.	.	sh	z	.	.	z <sup>3</sup>

Now, taking whatever letter we choose from the one side of the line, and joining it immediately, in the same syllable, with any letter whatever from the other side of the line, we find the combination unpronounceable.

<sup>1</sup> As in *thin*.

<sup>2</sup> As in *thine*.

<sup>3</sup> As in *azure*.



<i>abt,</i>	<i>avt,</i>	<i>abth,</i>	<i>avth.</i>
<i>agt,</i>	<i>agp,</i>	<i>agf,</i>	<i>ags.</i>
<i>apd,</i>	<i>afb,</i>	<i>apv,</i>	<i>afd.</i>
<i>atb,</i>	<i>akd,</i>	<i>akz,</i>	<i>akb.</i>
<i>asd,</i>	<i>ashd,</i>	<i>asg,</i>	<i>ashg.</i>

Of course, combinations of this sort can be *written* ; they cannot, however, be pronounced, provided that *each sound remain unchanged*.

§ 219. *Rule 2.*—A sharp mute immediately preceded by a flat one is changed into its flat equivalent.

This is well shown in the case before us, and it is the case before us to which the present rule has a particular and important application ; as may be shown by adding the sound of *s* to any word ending in the sounds of *b, v, d, th,*<sup>1</sup> or *g*. In all such cases, *although the spelling remains unaltered*, the *sound* is changed. Thus

*Slabs* from *slab* is pronounced *slabz*.

*Slaves* - *slave* - - *slavz.*

*Lads* - *lad* - - *ladz.*

*Stags* - *stag* - - *stagz.*

§ 220. *Rule 3.*—Two identical<sup>2</sup> or two cognate letters cannot be pronounced in immediate succession in the same syllable. In order to be pronounced they must be separated by a vowel.

In illustration of this, we may take a word ending in *p, t, or s*, such as *tap, bat, or mis*. To add a second *p, a second t, or a second s*, is impracticable.

<sup>1</sup> As in *thine*.

<sup>2</sup> See § 41.

At the first glance this statement seems untrue. Nothing, apparently, is commoner than words like *tapp*, *batt*, *miss*. However, like the combinations indicated above, these are, in reality, combinations in spelling only; they have no existence in pronunciation. We have only to attempt to pronounce *bat't*, *sap'p*, &c., to prove this.

Now, two cognate letters coming together are nearly as difficult to pronounce as two identical letters, and are subject to the same rule. Add the sound of *s* to a word like *fish*. It is difficult to pronounce it unless we insert an *e* or *i*,—*fishes* or *fishiz* not *fishs*.

However, as none of these restrictions apply to the *written* language, the formation of numbers and cases is much simpler in *spelling* than in *speaking*.

### *Rules for the Written Language.*

#### RULES.

§ 221. The nominative plural is formed from the nominative singular by adding either the single letter *-s*, or the two letters *-es*.

<i>Sing.</i>	<i>Plur.</i>
Lip	lip- <i>s</i>
Stag	stag- <i>s</i>
Boy	boy- <i>s</i>
Loss	loss- <i>es</i>
Church	church- <i>es</i>
Judge	judg- <i>es</i>
Quantity	quantiti- <i>es</i>
Cargo	cargo- <i>es</i> .

These two additions are the two signs of the plural number in writing.

§ 222. Of the two signs of the plural number in writing, the letters *-es* are added when the singular ends in *s*, *z*, *sh*, *zh*, *ge*, or *ch*.

<i>Sing.</i>	<i>Plur.</i>
Loss	loss- <i>es</i>
Fox	fox- <i>es</i>
Lash	lash- <i>es</i>
Judge	judg- <i>es</i>
Church	church- <i>es</i> .

§ 223. The two letters *-es* are also added when the singular number ends in *o*, preceded by a consonant ; as,

<i>Sing.</i>	<i>Plur.</i>
Hero	hero- <i>es</i>
Cargo	cargo- <i>es</i>
Embargo	embargo- <i>es</i>

Except *cantos*, *octavos*, *cuartos*, *duodecimos*, and some other words of very recent introduction.

§ 224. The letters *-es* are also added when the singular number ends in *y*, preceded by a consonant ; in which case a further change occurs, and *y* is changed into *i* ; as,

<i>Sing.</i>	<i>Plur.</i>
Quantity	<sup>1</sup> quantit- <i>i-es</i>
Quality	<sup>1</sup> qualit- <i>i-es</i> .

<sup>1</sup> Not quantity-*s*, not yet quantit-*yes*, &c.

§ 225. *Caution.*—When the *y* is preceded by a vowel it is not changed into *i*; as, *boy*, *boy-s* (not *boies*).

§ 226. *Caution.*—It is only in cases where a final *ch* is sounded as *sh*,<sup>1</sup> or as *tsh*, that *-es* is added. In those words where it is pronounced as *k*, the plural is formed simply in *-s*.

<i>Sing.</i>	<i>Plur.</i>
patriarch	patriarch- <i>s</i> not patriarch- <i>es</i>
monarch	monarch- <i>s</i> — monarch- <i>es</i>
heresiarch	heresiarch- <i>s</i> — heresiarch- <i>es</i> .

#### RULES FOR THE FORMATION OF THE POSSESSIVE CASE

##### *In the Spoken Language.*

§ 227. In the spoken language the possessive case is formed from the nominative of the number to which it belongs by adding the sounds of *-s*, *-z*, or *-iz*, as,

<i>Sing.</i>	<i>Plur.</i>
Lip	lip- <i>s</i>
Stag	stag- <i>z</i>
Loss	loss- <i>iz</i> .

These three sounds are the three *signs* of the possessive case in speaking.

§ 228. In saying that the possessive case is formed from the nominative of the number to which it belongs, we mean that the possessive case *singular* is formed from the nominative case *singular*, as, *lip*, *lip-s*; and

<sup>1</sup> As in *haunch* (*haunsh*), *church* (*tshurtsh*).

the possessive case *plural* from the nominative case *plural*, as *men*, *men-s*.

*N.B.*—The possessive case plural is so rare, that it may, at present, be laid out of the question altogether. It is rare, for the following reason:—*it is found only in those words where the nominative plural does not end in -s, -z, or -iz; as, men, women, children, and a few others.*

§ 229. Of the three signs of the possessive case singular in speaking, the sound of *-iz* is added when the singular ends in the sound of *-s, -z, -sh, or -zh*; as,

<i>Sing.</i>	<i>Plur.</i>
Loss	loss-iz
Fox (foks)	fox-iz, &c., &c.

This is just what takes place in the formation of the plural number.

§ 230. Of the three signs of the possessive case in speaking, the sound of *-s* is added when the singular ends in the sound of a sharp mute.

<i>Sing.</i>	<i>Plur.</i>
Lip	Lip-s
Muff	Muff-s, &c.

This, also, is just what takes place in the formation of the plural number.

§ 231. Of the three signs of the possessive case in speaking, the sound of *z* is added when the singular ends in the sound of a flat mute, a vowel, or a liquid; as,

<i>Sing.</i>	<i>Plur.</i>
slab	slab-z
grave	grav-z, &c.

This, also, is just what takes place in the formation of the plural number.

Now, by attending to the comparison between the rules for the plural number, and the rules for the possessive case, we find that they are precisely the same; so that it follows that, as they are both formed from the nominative singular, and both formed by the same method, they must be alike in form. This is really the case. In the *spoken* language there is no distinction (except in a few words<sup>1</sup>) between the nominative case plural, and the possessive case singular.

If this be the case, why have the rules been repeated, and why not say at once that the nominative plural, and the possessive singular, are alike,—formed from the same case, and formed in the same way? There are three reasons for this.

1. In the first place, there was a time in the history of the English language when the two forms were different.

In the Anglo-Saxon the plural ended in *-as*, as *smith-as=smiths*, whilst the possessive ended in *-es*, as *smith-es=smith's*. As soon, however, as the vowels disappeared, the words became identical; as may be seen by subtracting the vowel *a* from *smithas*, and

<sup>1</sup> See § 234.

the vowel *e* from *smithes*. In either case the word that remains is *smiths*.

2. In the second place there are a few words (see §§ 234, 236) where the forms are, at the present moment, different.

3. In the third place there is a difference drawn between the two forms in the *written*, although there is no such difference in the *spoken* language.

This last reason brings us to the

#### POSSESSIVE CASE

##### *In the Written Language.*

232. The possessive case singular in the written language is formed from the nominative singular, by adding the letter *s*, preceded by an apostrophe '*s*'.

<i>Nom.</i>	<i>Poss.</i>
Lip	lip's.
Stag	stag's.
Boy	boy's.
Church	church's.
Judge	judge's.
Hero	hero's.

§ 233. The possessive case plural in the written language, is formed from the nominative plural by adding an apostrophe to the final *s*; as *brothers*, *brothers'*; *sisters*, *sisters'*.

*The father's children* means *the children of one father*.

*The sister's brethren* means *the brethren of one sister*.

*The master's men means the men of one master.*

*The owner's oxen means the oxen of one owner.*

But—

*The fathers' children means the children of different fathers.*

*The sisters' brethren means the brethren of different sisters.*

*The masters' men means the men of different masters.*

*The owners' oxen means the oxen of different owners.*

§ 234. The following substantives ending in the sound of *f*, change the *f* into *v*, in the plural ; as,

<i>Sing.</i>	<i>Plur.</i>		
calf	calves	not	calfs
wife	wives <sup>1</sup>	-	wifes <sup>2</sup>
loaf	loaves	-	loafs
knife	knives	-	knifes
half	halves	-	halfs
life	lives	-	lifes
leaf	leaves	-	leafs.

*Caution.*—The possessive case of all these words is regular, as *loaf's*, *knife's*, *calf's*, &c., the sound being that of *f*. Consequently, they are exceptions to the rule that the possessive case singular, and the nominative plural, in the *spoken* language are alike.

*Caution.*—It is only in words of Anglo-Saxon origin that this change takes place—*brief*, *chief*, *grief*, *handkerchief*, have the usual plural ; as *briefs*, *chiefs*, *griefs*, *handkerchiefs*, &c., not *brieves*, *chieves*, *grieves*, &c., sounded *brievz*, *grievz*, &c.

<sup>1</sup> As if written *wiez*, &c.    <sup>2</sup> As if written *wifoe*, &c.



The only exception to the rule is the word *beef*, from the French *bœuf*, where we say, in the plural, *beeves* when we mean *oxen*. I imagine, however, that if we found it necessary to use the word *as the name of a kind of meat* in the plural number, we should say, *beefs*; as—*of the two beefs* (meaning *sorts of beef*) *the Hereford and the Scotch, the former is the largest, but the latter the better flavoured.*

*Caution.*—All words in *f*, even when of Anglo-Saxon origin, do not form the plural in *v*. Thus *dwarf* makes *dwarfs* not *dwarves*. In respect to *hoof*, *roof*, *turf*, *gulf*, *wharf*, and a few other words the practice is divided; some saying *hoofs*, *roofs*, other saying *hooves*, *rooves*.

§ 235. The following plurals were formed at a period in the history of our language when its rules were less simple than at present, and when certain plurals ended in *-en* :—

<i>Sing.</i>	<i>Plur.</i>
ox	oxen
cow	kine
child	children
brother	brethren.

§ 236. The following plurals were formed at a period in the history of our language when its rules were less simple than at present, and when certain plurals were formed by changing the vowel of the singular—

<i>Sing.</i>	<i>Plur.</i>
foot	feet
goose	geese

<i>Sing.</i>	<i>Plur.</i>
mouse	mice
tooth	teeth
man	men

*Pence*.—This is the second plural of the word *penny*. *Six pennies* means *six separate penny-pieces*. *Six pence* (or *sixpence*) means *a single coin equal to six penny-pieces*. Hence *sixpence* is *collective* rather than plural.

*Dice*.—This is the second plural of the word *die*, and is *collective* rather than plural. We say *dice to play with*, but *dies to coin with*.

*Kine*, *swine*, and *brethren*, are also *collective* rather than plural.

The plural of *woman*, is sounded *wimmen*.

In *alms* and *riches* the *s* is not the sign of the plural number, but a part of the original word—just as it is in words like *box* (*bock-s*) and *lapse*. *Alms* comes from the Anglo-Saxon *ælmesse*, and *riches* from the French *richesse*.

*News*, has no singular form, since there is no such substantive as *new*.

For words like *means*, *pains*, *mathematics*, &c., see § 342.

Several substantives derived from foreign languages, and but imperfectly incorporated with the English, instead of taking the usual plural endings in *s*, retain the form which they had in the language from which they were introduced.

*A.—Words introduced into English from the French Language.*

<i>Sing.</i>	<i>Plur.</i>
Beau	beaux
Chamois	chamois
Billet-doux	billets-doux.

*B.—Words introduced into the English from the Latin Language.**First Class.**Words wherein the Latin Plural is the same as the Latin Singular.*

<i>(a)</i>	<i>Sing.</i>	<i>Plur.</i>
	Apparatus	apparatus
	Hiatus	hiatus
	Impetus	impetus.
<i>(b)</i>	<i>Sing.</i>	<i>Plur.</i>
	Caries	caries
	Congeries	congeries
	Series]	series
	Species	species
	Superficies	superficies.

*Second Class.**Words wherein the Latin Plural is formed from the Latin Singular by changing the last Syllable.**(a)—Where the Singular termination -a is changed in the Plural into -æ*

<i>Sing.</i>	<i>Plur.</i>
Formula	formulæ
Lamina	laminæ
Larva	larvæ
Nebula	nebulæ
Scoria	scoriæ.

*(b).—Where the Singular termination -us is changed, in the Plural, into -i.*

<i>Sing.</i>	<i>Plur.</i>
Calculus	calculi
Colossus	colossi

<i>Sing.</i>	<i>Plur.</i>
Convolvulus	convolvuli
Focus	foci
Genius	genii
Magus	magi
Nautilus	nautili
Oesophagus	oesophagi
Polypus	polypi
Radius	radii
Ranunculus	ranunculi
Sarcophagus	sarcophagi
Schirrhus	schirrhii
Stimulus	stimuli
Tumulus	tumuli.

(c).—Where the Singular termination -um is changed, in the Plural, into -a.

<i>Sing.</i>	<i>Plur.</i>
Animalculum	animalcula
Arcanum	arcana
Collyrium	collyria
Datum	data
Desideratum	desiderata
Effluvium	effluvia
Emporium	emporia
Encomium	encomia
Erratum	errata
Gymnasium	gymnasia
Lixivium	lixivia
Lustrum	lustra
Mausoleum	mausolea
Medium	media
Memorandum	memoranda
Menstruum	menstrua
Momentum	momenta
Premium	premia
Scholium	scholia
Spectrum	spectra

<i>Sing.</i>	<i>Plur.</i>
Speculum	specula
Stratum	strata
Succedaneum	Succedanea.

*d.—Where the singular termination -is is changed in the plural into -es:—*

<i>Sing.</i>	<i>Plur.</i>
Amanuensis	amanuenses
Analysis	analyses
Antithesis	antitheses
Axis	axes
Basis	bases
Crisis	crises
Diæresis	diæreses
Ellipsis	ellipses
Emphasis	emphases
Hypothesis	hypotheses
Oasis	oases
Parenthesis	parentheses
Synthesis	syntheses
Thesis	theses.

### *Third Class.*

*Words wherein the Plural is formed by inserting -e between the two last sounds of the singular, so that the former number always contains a syllable more than the latter:—*

<i>Sing.</i>		<i>Plur.</i>
Apex	sounded ap ec-s	apices
Appendix	— ap pend ic-s	appendices
Calix	— cal ic-s	calices
Cicatrix	— cicatric-s	cicatrices
Helix	— helic-s	helices
Index	— indec-s	indices
Radix	— radic-s	radices
Vertex	— vertec-s	vertices
Vortex	— vortec-s	vortices.

In all these words the *c* of the singular number is sounded as *k*, of the plural as *s*.

C.—*Words introduced into English from the Greek language and retaining the Greek plural forms.*

*First Class.*

*Words where the singular termination -on is changed in the plural into a.*

<i>Sing.</i>	<i>Plur.</i>
Aphelion	aphelia
Perihelion	perihelia
Automaton	automata
Criterion	criteria
Ephemeron	ephemeræ
Phænomenon	phænomena.

*Second Class.*

*Words where the plural is formed from the original root by adding either -es or -a, but where the singular rejects the last letter of the original root.*

*Plurals in -es :—*

<i>Original root.</i>	<i>Plur.</i>	<i>Sing.</i>
Apsid-	apsides	apsis
Cantharid-	cantharides	cantharis
Chrysalid-	chrysalides	chrysalis
Ephemerid-	ephemerides	ephemeris
Tripod-	tripodes.	tripos

*Plurals in -a. —*

<i>Original root.</i>	<i>Plur.</i>	<i>Sing.</i>
Dogmat-	dogmata	dogma
Lemmat-	lemmata	lemma
Miasmat-	miasmata.	miasma

The difficulty presented by these words arises from the fact of the singular being the more complicated form of the two, which makes it necessary to look to the original root. From this the plural is derived in a uniform manner. However, as the singular form is the only one that appears in languages, the relations between it and the plural are much more unintelligible than they would be otherwise.

D.—Words introduced into the English from the Hebrew language, and retaining the Hebrew plural forms.

<i>Sing.</i>	<i>Plur.</i>
Cherub	Cherub- <i>im</i> .
Seraph	Seraph- <i>im</i> .

#### ADJECTIVES.

An adjective is a word capable of forming, by itself, the predicate of a proposition, but not capable of forming, by itself, the subject.

§ 237. Adjectives in English have three degrees of comparison—the positive, the comparative, and the superlative.

§ 238. The positive degree is the adjective in its simple form ; as *dark, cold, rich, low*.

§ 239. The comparative degree is formed from the positive by the addition of the sound of the syllable *-er*; as *dark, dark-er* ; *cold, cold-er* ; *rich, rich-er* ; *low, low-er*.

§ 240. The superlative degree is formed from the positive by the addition of the sound of the syllable *-est* ; as *dark, dark-est* ; *cold, cold-est* ; *rich, rich-est* ; *low, low-est*.

*Rule for spelling.*—When the positive ends in *e*, the *e* is omitted in the spelling of the comparative and superlative ; as *wide, wid-er, wid-est* ; not *wide, wide-er, wide-est*.

*Rule for Spelling.*—When the positive ends in a single consonant preceded by a short vowel, the con-

sonant is doubled in the spelling of the comparative and the superlative ; as *red*, *redd-er*, *redd-est* ; not *red*, *red-er*, *red-est*.

*Rule for Spelling.*—In words of more than one syllable, when the positive ends in *y*, preceded by a mute consonant, the *y* becomes *i* in the comparative and superlative ; as *merry*, *merri-er*, *merri-est* ; not *merry*, *merry-er*, *merry-est*.

*Rule for Pronunciation.*—When the positive ends in *-ng*, the additional syllables are sounded *-ger*<sup>1</sup> and *-gest* ;<sup>1</sup> not *-er* and *-est* ; as *long*, *long-er*, *long-est*, pronounced *long*, *long-ger*, *long-gest* ; not *long*, *long-er*, *long-est*.

*Positive form wanting.*—The words *better* and *best* have no positive form ; since there is no such word as *bet* or *be*, meaning *good*. The same is the case with the words *worse* and *worst*.

The word *good* is found in the positive degree only ; there being no such words as *gooder* and *goodest*. The same is the case with the word *bad* ; since the words *badder* and *baddest* are not used in the present English. The same, also, is the case with the words *evil*, *ill*, *little*, and *much*.

*Two forms of the Comparative.*—The word *old* has two comparative forms :—

1. *Older* ; as, *I am older than you*.
2. *Elder* ; as, *I am the elder brother*.

It has also two superlatives, *oldest* and *eldest*.

*Note.*—The comparative form *elder* may be used

<sup>1</sup> As *g* in *gun*.



as a substantive ; since we may say, *the elders of the people*.

In Anglo-Saxon, several other words changed their vowels in the comparative degree.

A. S. Positive.	A. S. Comparative.	English.
Lang	Leng-re	<i>Long</i>
Strang	Streng-re	<i>Strong</i>
Geong	Gyng-re	<i>Young</i>
Sceort	Scyrt-re	<i>Short</i>
Heah	Hy-rre	<i>High</i>
Eald	Yld-re	<i>Old</i> .

The words *inmost*, *outmost*, *upmost*, *midmost*, *foremost*, *hindmost*, *utmost*, are doubly superlative.

The words *nethermost*, *uppermost*, *uttermost*, *undermost*, *outermost*, and *innermost*, are trebly superlative.

These last two statements require explanation. The common statement concerning words like *utmost* is, that they are compound words, formed by the addition of the word *most* ; this, however, is more than doubtful ; inasmuch as the Anglo-Saxon language presents us with the following forms :—

Anglo-Saxon.	English.
innema (inn-ema)	inmost
ûtema (ût-ema)	outmost
siðema (sið-ema)	latest
lætema (læt-ema)	latest
niðema (nið-ema)	nethermost

Anglo-Saxon.	English.
forma (for-ma)	foremost
æftema (aft-ema)	aftermost
ufema (uf-ema)	utmost
hindema (hind-ema)	hindmost
midema (mid-ema)	midmost.

Besides these, there are in the other allied languages words like *fruma*=*first*, *aftuma*=*last*, *miduma*=*middle*.

Now the words in question show at once, that, as far as they are concerned, the *m* that appears in the last syllable of each has nothing to do with the word *most*.

From the words in question there was formed, in Anglo-Saxon, a regular superlative form in the usual manner; viz., by the addition of *-st*; as *æfte-m-est*, *fyr-m-est*, *læte-m-est*, *sið-m-est*, *yfe-m-est*, *ute-m-est*, *inne-m-est*.

Hence, in the present English, the different parts of the syllable *most* (in words like *upmost*) come from different quarters. The *m* is the *m* in the Anglo-Saxon words *innema*, &c.; whilst the *-st* is the common sign of the superlative. Hence, in separating such words as *midmost* into its component parts, we should write—

mid-m-ost	<i>not</i>	mid-most
ut-m-ost	—	ut-most
up-m-ost	—	up-most
fore-m-ost	—	fore-most
in-m-ost	—	in-most

hind-m-ost	<i>not</i>	hind-most
out-m-ost	—	out-most.

In certain words the syllable *m-ost* is added to a word already ending in *er*; that is, to a word already marked with the sign of the comparative degree.

neth-er-m-ost	hind-er-m-ost
utt-er-m-ost	out-er-m-ost
upp-er-m-ost	inn-er-m-ost.

Having accounted for the *m* in the words just mentioned, we can account for the *m* in the word *former*. *Former* (*for-m-er*) is a comparative from the Anglo-Saxon superlative *forma* (*for-m-a*).

#### PRONOUNS.

§ 241. A pronoun is a variable name capable of forming, by itself, *either* the subject or the predicate of a proposition.

§ 242. Pronouns differ from substantives in being *variable*, whereas substantives are *invariable* names.

§ 243. The following words, along with many others, are pronouns:—*I, thou, he, she, it, we, ye, they, this, that, you, who.*

§ 244. Pronouns are of different kinds; of these the most important are the following:—

1. Personal Pronouns; 2. Possessive Pronouns;
3. Demonstrative Pronouns; 4. Relative Pronouns;
5. Interrogative Pronouns; 6. Reflective Pronouns;
7. Indeterminate Pronouns; 8. Articles.

§ 245. The personal pronouns are *I, thou, we, and*

*ye*. They denote either the person or persons speaking, or the person or persons spoken to.

§ 246. *I* and *we* denote the person or persons speaking, and they are called the *first personal pronouns*, or the *pronouns of the first person*. Of these, *I* is the *first personal pronoun singular*, and *we* the *first personal pronoun plural*.

§ 247. *Thou* and *ye* denote the person or persons who are spoken to, and they are accordingly called the *second personal pronouns*, or the *pronouns of the second person*. Of these, *thou* is the *second personal pronoun singular*, and *ye* the *second personal pronoun plural*.

§ 248. The possessive pronouns are six in number, and of two kinds:—1. The possessive pronouns in *-n*. *Mine, thine*.—2. The possessive pronouns in *-s*. *Ours, yours, hers, theirs*.

§ 249. The demonstrative pronouns take their name from the Latin word *demonstro*=*I point out*. They are used to particularise or specify the persons or things to which they apply. The demonstrative pronouns are *this, that, and yon*.

§ 250. *This* applies to persons or objects near at hand, and is the demonstrative pronoun which denotes proximity or nearness.

§ 251. *That* applies to persons or objects which are distant, and is the demonstrative pronoun which denotes distance. *Yon* is also a pronoun demonstrative of distance.

§ 252. *He* and *it, she* and *they*, are partly demonstrative and partly personal.

How they differ from the *true* personal pronouns, like *I*, *thou*, *we*, and *ye*, will be shown<sup>1</sup> hereafter; at present, it is only necessary to remember that the old form of *it* was *hit*; and that *hit* was formed from *he*, just as *what* is formed from *who*; that is, by changing the vowel and by adding *-t*.

§ 253. *Relative* pronouns relate to some person or thing that has been previously named. This is called the antecedent. Every antecedent is followed by a relative, and every relative is preceded by an antecedent:—*the man who speaks, speaks well*. Here the word *man* is the antecedent, and *who* the relative.

§ 254. Interrogative pronouns are used in asking questions, and are named from the Latin word *interrogo*=*I ask*, or *question*:—*who is that? what is here? who are you? whose is this? whom do you seek? which do you want?*

§ 255. The word *self*, in such phrases as *he hurt himself*, is called a reflective pronoun. It is generally compounded with other pronouns.

§ 256. The word *one*, in such phrases as *one says, one thinks*, is called an indeterminate pronoun. When thus used it means *people in general*.

§ 257. There are three articles,<sup>2</sup> *an*, *the*, and *no*. *An* is called the indefinite, *the* the definite, *no* the negative article.

§ 258. Pronouns *agree* with substantives in possessing both a singular and a plural number; as *this, these, other, others*.

<sup>1</sup> See § p. 95.

<sup>2</sup> *A* is merely an abbreviation of *an*.

§ 259. Pronouns *agree* with substantives in possessing both a nominative and a possessive case; as *he, his (he-s), who, whose (who-es)*.

§ 260. Pronouns *differ* from substantives by having in certain instances, a true additional case, called the *objective*; as *him, her, whom*.

*Nominative, he*

*Nominative, who*

*Possessive, hi-s*

*Possessive, who-se*

*Objective, hi-m*

*Objective, who-m.*

§ 261. Pronouns differ from substantives in having, in certain instances, separate forms for separate *genders*; as *him, her, it*.

In the possession of *genders* pronouns differ both from substantives and adjectives, a point which requires a fuller illustration.

The two words, *him* and *her*, are of the same number, in the same case, and from the same nominative; *i.e.* they are each in the objective case of the singular number from the nominative *he*. Yet they are different words, and they differ in meaning; the first being applied to *males*, the second to *females* only.

*Have you seen your brother?—Yes, I have seen him.*

*Have you seen your sister?—Yes, I have seen her.*

Now this difference of form denotes a difference of gender, and it is one of the peculiarities of pronouns to be changed, not only in the way of case and number, but in the way of gender also.

§ 262. Forms denoting *Persons* of the *male* sex are called forms of the *masculine gender*. The masculine forms in English pronouns are *he* and *him*.

§ 263. Forms denoting *Persons* of the *female* sex are called forms of the *feminine gender*. The single feminine form amongst the English pronouns is *her*.

§ 264. Forms denoting *things* are called forms of the *neuter gender*. The three neuters amongst English pronouns are *it*, *that*, and *what*.

## 1.

*Pronouns of the First Person Singular.*

1.	2.
Nom. <i>I</i>	Nom. —
Poss. <sup>1</sup> —	Poss. <i>my</i>
Obj. —	Obj. <i>me</i> .

## 3

*Pronoun of the First Person Plural.*

Nom. <i>we</i>
Poss. <sup>1</sup> <i>our</i>
Obj. <i>us</i> .

## 1.

*Pronoun of the Second Person Singular.*

Nom. <i>thou</i>
Poss. <i>thy</i>
Obj. <i>thee</i> .

## 2.

*Pronoun of the Second Person Plural.*

Nom. <i>ye</i> or <i>you</i>
Poss. <i>your</i>
Obj. <i>you</i> or <i>ye</i> .

<sup>1</sup> This denotes that the word is not found in that particular case.

*Pronouns of the Third Person Singular, originally  
Demonstrative.*

	1.	
Masc.	Fem.	Neut.
Nom. <i>he</i>	—	<i>it</i> <sup>1</sup>
Poss. <i>his</i>	<i>her</i>	<i>its</i> <sup>2</sup>
Obj. <i>him</i>	<i>her</i>	<i>it.</i>

	2.	
Masc.	Fem.	Neut.
Nom. —	<i>she</i> <sup>3</sup>	—
Poss. —	—	—
Obj. —	—	—

3.  
*Pronoun of the Third Person Plural, originally  
Demonstrative.*

*For all Genders alike.*

Nom. *they*      Poss. *their*      Obj. *them.*

Possessive pronouns in *-n*—*mine, thine.*

Possessive pronouns in *-s*—*ours, yours, hers, theirs.*

*His* and *its*, although in reality the possessive cases of *he*, are also used as possessive pronouns.

4.  
*Demonstrative Pronoun, signifying nearness or  
proximity.*

Sing. *this*      |      Plur. *these.*

<sup>1</sup> Originally *hit*; *t* being the sign of the neuter gender.

<sup>2</sup> Originally *his*.

<sup>3</sup> The masculine form *se* existed in Anglo-Saxon, but is now extinct.



*Demonstrative Pronouns, signifying distance.*

1.

Sing. <i>that</i>		Plur. <i>those</i> .
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2.

*Yon.**Relative Pronoun.*

1.

<i>Sing.</i>			<i>Plur.</i>		
Masc. and Fem.	Neut.		Masc. and Fem.	Neut. <sup>1</sup>	
Nom.	<i>who</i>	<i>what</i>	Nom.	<i>who</i>	—
Poss.	<i>whose</i>	—	Poss.	<i>whose</i>	—
Obj.	<i>whom</i>	<i>what</i>	Obj.	<i>whom</i>	—

Of the interrogative pronouns the form is the same as that of the relative ; as—*Who is this ? What is that ? Whose is yon ? Whom do you seek ?*

*The Reflective Pronoun.*

Sing. <i>self</i>		Plur. <i>selves</i> .
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*Indeterminate Pronoun.*

<i>Sing.</i>	<i>Plur.</i>
Nom. <i>one</i>	Nom. <i>ones</i>
Poss. <i>one's</i>	Poss. <i>ones'</i> .

<sup>1</sup> *Which*, although used as a plural neuter of *who*, is not so in reality.

*Articles.*

The indefinite article, *an*, or *a*.

The definite article, *the*.

The negative article, *no*.

*Note.*—*I* and *me* are different words; so that it is incorrect to say that *I* is the nominative form of *me*, or *my* and *me* the possessive and objective forms of *I*. The truer view is that *I* wants the possessive and objective forms, and that *me* and *my* have no nominative.

*Note.*—*He* and *she*, although at present they are, to all intents and purposes, personal pronouns, are not in the same class with *I*, *me*, *we*, *thou*, and *ye*,—in other words, the *true* personal pronouns are those of the two first persons only.

*a.* Originally, *he* and *she* were demonstrative pronouns, and afterwards articles. Hence, their present power as pronouns of the third person is secondary to their power as demonstrative.

*b.* They differ from the true personal pronouns of the first and second person in being of three genders; *I*, *thou*, *me*, *we*, and *ye* being the same for all genders.

*Caution.*—*His* and *her*, although often called possessive pronouns, are not so in reality. They are possessive cases. This is made clearer by drawing an illustration from the Latin language, where they are the equivalents, not to *suus* and *sua*, but to *ejus*. In syntax this distinction is important. We say *her father*, *his mother*=*pater ejus*, *mater ejus*. This we could not do if *his* and *her* were adjectives like *suus*

and *sua* ; since *sua pater* and *suus mater* are impossible combinations in Latin.

*Note.*—The word *one*, as an indeterminate pronoun, has no connection with the numeral *one*, signifying *unity*. The indeterminate *one* is the French *on* (as in *on dit*), which was originally *homme*, from the Latin *homo* = a man.

#### VERBS SUBSTANTIVE.

§ 265. A word that can form the copula of a proposition is called a verb *substantive*. The verbs substantive are—1. *am, art, is, are* ; 2. *was, wast, were, wert* ; 3. *be*.

#### VERBS.

§ 266. A word that can form *both* the copula and predicate of a proposition is called a verb *proper* ; or simply a *verb*.

§ 267. Every verb proper can be resolved into a verb substantive and a participle. Thus, *he speaks*, denotes the same action as *he is speaking*, and *vice versâ*. *He spoke* = *he was speaking*.

§ 268. In English there are two participles—1. the present participle—as *speak, speaking* ; and 2. the past (or preterite) participle—as *spoke*.

§ 269. Besides their participles, verbs have, 1. Number ; 2. Person ; 3. Mood, and, 4. Tense. Mood and tense are peculiar to verbs and characteristic of them. No noun has either.

§ 270. Verbs have two numbers, singular and plural.

§ 271. The only true and positive plural form in the present English is the word *were*, as contrasted with *was* and *wast*; e.g. *we were, ye were, they were*. In all other cases the distinction is merely *negative*, i.e. certain signs characteristic of the singular are omitted:—

<i>Plur.</i>	<i>Sing.</i>
We call	I call.
Ye call	Thou call- <i>est</i> .
They call	He call- <i>eth</i> (or call- <i>s</i> ).

§ 272. Verbs have three persons in each number—

1. The first; 2. The second; and 3. The third.

§ 273. The only word which has a particular sign for the *first* person is the verb *am*. Here *-m* is a sign of a person.

§ 274. The second person singular is formed from the simple verb by adding the syllable *-est*; as *speak, speak-est*.

§ 275. The following second persons were formed at a period in the history of our language when its rules were less simple than at present, and when certain second persons singular ended in *-t* only:—

<i>Ar-t</i> ,	not	<i>ar-est</i>
<i>wer-t</i>	-	<i>wer-est</i>
<i>shal-t</i>	-	<i>shall-est</i>
<i>wil-t</i>	-	<i>will-est</i> .

§ 276. The third person singular is formed from the uninflected verb by adding the syllable *-s*, *-z*, or *-iz*; as, *speak, speak-s*; *brag, brag-z*; *blush, blush-iz*.

§ 277. In solemn discourse we add, instead of the sound of *-s*, the sound of the syllable *-eth*; as *speake*, *speake-eth*.

§ 278. The moods for which there are corresponding changes in the form of the verb are two; 1, The Indicative; and 2, The Conjunctive. The latter is found in a *positive* form only in the verb substantive.

<i>Indicative.</i>	<i>Conjunctive.</i>
I was	If I were
Thou wast	If thou wert
He was	If I were.

*Caution.*—The word *be*, in expressions like *if I be* (which are more correct than expressions like *if I am*), is no true conjunctive form; since it is no true inflexion from the roots of *am*, *art*, *are*, but a separate and independent verb.

*Caution.*—Words like *speake*, in expressions like *if he speake* (which are more correct than expressions like *if he speaks*), are no true conjunctive forms. The distinction between them and those of the indicative is merely negative; i.e. certain signs characteristic of the indicative are omitted.

§ 279. The tenses in English are two, 1. The Present; as, *walk*, *speake*; 2. The Preterite;<sup>1</sup> as, *walked*, *spoke*.

§ 280. In the formation of the preterite tense, there is a difference between the *spoken* language, and the

<sup>1</sup> *Preterite*, from the Latin word *Præteritus*=*past*, because it denotes an action already done, or done in past time.

language as it is *written*; e.g. in the written language almost all the preterites end in *-ed*. In the language, however, as it is spoken, some end in the sound of *-t*, some in that of *-d*, and some in that of *-ed*.

PRETERITE TENSE.—SPOKEN LANGUAGE.

§ 281. In the *spoken* language the preterite is formed from the present by adding the sounds of *-t*, *-d*, or *-ed*, as,

<i>Present.</i>	<i>Preterite.</i>
Slip	slip- <i>t</i>
Move	move- <i>d</i>
Plant	plant- <i>ed</i> .
Reel	reel- <i>d</i>
Cram	cram- <i>d</i>
Stun	stun- <i>d</i>
Debar	debarr- <i>d</i>
Pay	pay- <i>d</i> .

These three signs are the three *signs* of the preterite tense *in speaking*.

For the principle that regulates this change, and decides which of the three signs is to be used, see p. 70.

With *-d*, *-t*, and *-ed* substituted for *-z*, *-s*, and *-is* the formation of the preterite tense of verbs is the same as the formation of the plural number, and the possessive case of substantives.

These three sounds are the sounds of the plural number in speaking.

§ 282. Of the three signs of the preterite tense, *in speaking*, the sound of *-ed*, is added when the present ends in that of *-d*, or *-t* ; as,

<i>Present.</i>	<i>Preterite.</i>
Upbraid	upbraid- <i>ed</i> .
Plant	plant- <i>ed</i> .

§ 283. Of the three signs of the preterite tense, *in speaking*, the sound of *-t* is added when the present ends in the sound of a *sharp* mute ; as,

<i>Present.</i>	<i>Preterite.</i>
Steep	steep- <i>t</i> .
Back	back- <i>t</i> .
Pass	pass- <i>t</i> .
Wash	wash- <i>t</i> .

§ 284. Of the three signs of the preterite tense in speaking, the sound of *-d* is added when the present ends in a *flat* mute, a vowel, or a liquid ; as,

<i>Present.</i>	<i>Preterite.</i>
Stab	stab- <i>d</i> .
Enslave	enslave- <i>d</i> .
Brag	brag- <i>d</i> .
Cleanse	cleanse- <i>d</i> . <sup>1</sup>

#### PRETERITE TENSE IN THE WRITTEN LANGUAGE.

§ 285. The preterite tense is formed from the present by adding the two letters *-ed* ; as *plant*, *plant-ed* ; *steep*, *steep-ed*.

<sup>1</sup> Sounded *clenz-d*.

§ 286. When the present ends in *-e* mute, the single letter *-d*, is all that is added in the preterite ; as, *move*, *move-d*, not *move-ed*.

§ 287. When the present ends in a single consonant, preceded by a short vowel, the consonant is doubled in the preterite ; as, *slip*, *slip-ped*, not *slip-ed*.

N.B. The principle here is the same as in § 240.

When the tense ends in *y*, preceded by a consonant, *y* is generally changed into *i* ; as,

<i>Present.</i>	<i>Preterite.</i>
Marry	marr-i-ed
Carry	carr-i-ed. <sup>1</sup>

*Caution.*—When the *y* is preceded by a vowel, it is not changed into *i* ; as, *pray*, *prayed*, *stay*, *stayed* ; not *praid*, *staid*.

For a similar limitation in the case of the plural number of substantives, see § 225.

§ 288. In the following verbs the vowel of the present is either changed or shortened in the preterite.

<i>Present.</i>	<i>Preterite.</i>
Creep	crept
Keep	kept
Sleep	slept
Sweep	swept
Weep	wept
Lose	lost
Mean	meant. <sup>2</sup>

<sup>1</sup> Not *carr-y-ed*.

<sup>2</sup> Pronounced *ment*.



Here the final consonant is *-t*.

<i>Present.</i>	<i>Preterite.</i>
Flee	fled
Hear	heard <sup>1</sup>
Shoe	shod
Say	said <sup>1</sup>
Sell	sold
Tell	told
Do	did

Here the final consonant is *-d*.

§ 289. In the following verbs the vowel of the present is shortened in the preterite, and *-t*, instead of *-d*, is added—

<i>Present.</i>	<i>Preterite.</i>
Feel	felt
Deal	dealt <sup>2</sup>
Dream	dreamt. <sup>2</sup>

§ 290. In the following verbs the vowel is shortened, *-t* added, and the preceding *flat* mute changed to its *sharp* equivalent—

<i>Present.</i>	<i>Preterite.</i>
Bereave	bereft
Leave	left.

§ 291. In the following words, the preterite is formed from the present by changing *-d* into *-t*; as,

<i>Present.</i>	<i>Preterite.</i>
Bend	bent
Lend	lent

<sup>1</sup> Pronounced *herd*, *sed*.

<sup>2</sup> Pronounced *delt*, *dremt*.

<i>Present.</i>	<i>Preterite.</i>
Rend	rent
Send	sent
Spend	spent
Wend	went
Gird	girt
Build	built
Gild	gilt.

§ 292. In the following words, the preterite is formed from the present by shortening the vowel ; as,

<i>Present.</i>	<i>Preterite.</i>
Meet	met
Light	lit
Shoot	shot
Feed	fed
Bleed	bled
Breed	bred
Speed	sped
Lead	led
Read	read. <sup>1</sup>

§ 293. In the following verbs, the preterite is the same as the present.

<i>Present.</i>	<i>Preterite.</i>
Burst	burst
Cast	cast
Cost	cost
Cut	cut

<sup>1</sup> Sound *red*.

<i>Present.</i>	<i>Preterite.</i>
Hit	hit
Hurt	hurt
Knit	knit
Let	let
Put	put
Rid	rid
Set	set
Shed	shed
Shred	shred
Shut	shut
Slit	slit
Split	split
Spread	spread
Thrust	thrust.

*Had* from *have*, is contracted for *haved*, *havl*.

*Made* from *make* is contracted for *maked*.

*Could* from *can* is the most irregular preterite in the English language. The *l* has no proper place in the word at all.

*Would* and *should* are less remarkable ; since the *l* is the *ll* of the present tense, which is not the case with the *l* in *could*.

§ 294. The following preterites were formed during a period in the history of our language, when its rules were less simple than at present, and when certain words ending in *k*, *g*, *y*, and *ch* underwent certain peculiar changes:—

teach	taught	beseech	besought
catch	caught	seek	sought

bring	brought	buy <sup>1</sup>	bought.
think	thought	owe <sup>1</sup>	ought
work	wrought.	may	might.

§ 295. The following preterites were formed during a period in the history of our language when its rules were less simple than at present, and when a certain number of preterites was formed by changing the *vowel of the present*.

Present.	Preterite.	resent.	Preterite.
fall	fell	bear	bore
befall	befell	forbear	forbore
hold	held	tear	tore
draw	drew	wear	wore
slay	slew	break	broke
fly	flew	shake	shook
blow	blew	take	took
crow	crew	forsake	forsook
know	knew	get	got
grow	grew	beget	begot
throw	threw	forget	forgot
beat	beat	eat	ate
cleave	clove.	tread	trod
weave	wove	come	came
freeze	froze	overcome	overcame
steal	stole	become	became
speak	spoke	bid	bade <sup>2</sup>
swear	swore	forbid	forbade <sup>2</sup>

<sup>1</sup> Originally *byegan* and *agan*.

<sup>2</sup> Also *bid*, *forbid*.

Present.	Preterite.	Present.	Preterite.
give	gave	spring	sprang <sup>1</sup>
forgive	forgave	sting	stung
wake	woke	ring	rang <sup>1</sup>
strike	struck	wring	wrung
arise	arose	fling	flung
shine	shone	cling	clung
abide	abode	hang	hung
smite	smote	string	strung
ride	rode	sling	slung
stride	strode	sink	sank <sup>1</sup>
drive	drove	drink	drank <sup>1</sup>
thrive	throve	shrink	shrank <sup>1</sup>
strive	strove	dig	dug
write	wrote	stick	stuck
climb	clomb	run	ran <sup>1</sup>
bite	bit	burst	burst
chide	chid	bind	bound
hide	hid	find	found
slide	slid	grind	ground
swim	swam <sup>1</sup>	wind	wound
begin	began <sup>1</sup>	choose	chose
spin	span <sup>1</sup>	stand	stood
win	won	lie	lay
sing	sang <sup>1</sup>	see	saw

§ 296. The past participle is, *generally*, the same as the preterite tense ; as, *I plucked a rose ; I slipped ; the rose was plucked ; my foot had slipped.*

<sup>1</sup> Also *swum, begun, spun, sung, sprung, rung, sunk, drunk, shrunk, run.*

§ 297. The most important verbs, wherein the preterite participle differs from the preterite tense, are the following:—

Present.	Preterite.	Participle.
fall	fell	fallen
befall	befell	befallen
hold	held	holden
draw	drew	drawn
slay	slew	slain
fly	flew	flown
blow	blew	blown
crow	crew	crown
know	knew	known
grow	grew	grown
throw	threw	thrown
beat	beat	beaten
weave	wove	woven
freeze	froze	frozen
steal	stole	stolen
speak	spoke	spoken
swear	swore	sworn
bear	bore	borne
bear	bore	born
forbear	forbore	forborne
tear	tore	torn
shear	shore	shorn
wear	wore	worn
break	broke	broken
shake	shook	shaken
take	took	taken

Present.	Preterite.	Participle.
forsake	forsook	forsaken
get	got	gotten
forget	forgot	forgotten
eat	ate	eaten
tread	trod	trodden
come	came	come
overcome	overcame	overcome
become	became	become
bid	bade <sup>1</sup>	bidden
forbid	forbade <sup>2</sup>	forbidden
give	gave	given
forgive	forgave	forgiven
arise	arose	arisen
smite	smote	smitten
ride	rode	ridden
stride	strode	stridden
drive	drove	driven
thrive	throve	thriven
strive	strove	striven
write	wrote	written
bite	bit	bitten

§ 298. In words (like *swim*) where there are two preterites, one of which is formed in *a* (as *swam*), and the other in *u* (as *swum*), the participle always agrees with the form in *u*; as,

Present.	1st Preterite.	2nd Preterite.	Participle.
swim	swam	swum	swum
begin	began	begun	begun

<sup>1</sup> Also *bid*.

<sup>2</sup> Also *forbid*.

Present.	1st Preterite.	2nd Preterite.	Participle.
sing	sang	sung	sung
sink	sank	sunk	sunk <sup>1</sup>
drink	drank	drunk	drunk <sup>1</sup>
run	ran	run	run

§ 299. Participles in *-n*, where the preterite ends in *-d* or *-t*, are less common. Still there are the following:—

<i>Preterite.</i>	<i>Participle.</i>
Engraved	engraven
Hewed	hewn.
Laded	laden
Mowed	mown
Sowed	sown
Sawed	sawn
Shaped	shapen
Shaved	shaven
Paved	paven
Shewed	shewn
Strewed	strewn
Did	done.

## COMPOSITION.

§ 300. Composition takes place when *two separate* words are joined together so as to form a single compound one; as *day-light*, *day-star*, *morning-star*, *evening-star*, *land-slip*, *watch-house*, *light-house*, *rose-tree*, *oak-tree*, *fir-tree*, *harvest-time*, *goose-grass*, *sea-man*,

<sup>1</sup> Or *sunken*, *drunken*.



*collar-bone, shoulder-blade, ground-nut, earth-nut, hazel-nut, wall-nut, fire-wood, sun-light, moon-light, star-light, torch-light, blind-worm, free-man, free-thinker, half-penny, grey-beard, green-sward, white-thorn, black-thorn, mid-day, mid-summer, quick-silver, holy-day, blood-red, eye-bright, coal-black, snow-white, nut-brown, heart-whole, ice-cold, foot-sore.*

## DERIVATION.

§ 301. When a word is changed by the *addition of some new sound*, or by the *change of one previously existing*, it is said to be a *derived word*, or to exhibit an instance of *derivation*.

§ 302. *Derivations by means of addition*.—Of these the most important are the *Verbals*, or substantives derived from verbs by the addition of *-er* ; as,

*hunt-er* = a man who hunts.

*eat-er* = a man who eats.

*drink-er* = a man who drinks.

*sleep-er* = a man who sleeps.

*feed-er* = a man who feeds.

*grinder* = a man who grinds, &c.

*Derivations by means of change*.—Of these the most important are the verbs derived from substantives by changing the final sharp consonant into its equivalent flat ; as,

*Substantives.**Verbs.*

Use	sounded	uce	use	sounded	uze
Grease	—	greace	grease	—	greaze.

## ADVERBS.

§ 303. A few adverbs are capable of being changed in form after the manner of adjectives, i.e. in respect to the degrees of comparison; *John comes seldom, James seldomer still, and William seldomest of all.*

Generally, however, instead of inflecting an adverb, one of the two following methods is adopted.

1. That of taking the comparative or superlative form of an adjective, and using it adverbially; *as the sun shines brighter to-day than it did yesterday, and probably it will shine brightest to-morrow.*

2. That of prefixing the word *more*; *as the sun shines more brightly to-day than it did yesterday, and will probably shine most brightly to-morrow.*

## EXPLANATION OF TERMS.

§ 304. The chief points which come under the notice of the Grammarian are Orthöepy, Orthography, Etymology, Syntax, and Prosody.

§ 305. *Orthöepy* treats of the correct *pronunciation* of words, and is derived from the Greek words *orthos*=right (or upright), and *epos*=a word.

§ 306. *Orthography* treats of the correct spelling of words, and is derived from the Greek words *orthos*=right (or upright), and *graphé*=writing.

§ 307. *Etymology* treats of the different forms which different words take, and of the changes which individual words undergo, and is derived from the Greek words *etymos*=true (or genuine), and *logos*=a word.

§ 308. *Syntax* treats of the arrangement of different words so as to form sentences or parts of sentences, and is derived from the Greek words *syn*=with (or together), and *taxis*=arrangement.

Thus whilst etymology deals with the forms of *single words*, syntax deals with the rules by which *more words than one* are combined.

§ 309. *Prosody* treats of the rules of versification, and is derived from the Greek word *Prosōdia* = *accent*; inasmuch as accent is of great importance in the metres of all languages.

§ 310. The changes of form that Substantives, Adjectives, and Pronouns undergo constitute what is called their *Declension*. *Number, Gender, and Case* are the three chief points of *Declension*.

§ 311. The changes of form that Verbs undergo constitute what is called their *Conjugation*. *Mood, Tense, and Person*, are the three chief points of *Conjugation*.

§ 312. Declension and Conjugation are called by the general name *Inflexion* (or *Inflection*). Substantives, Adjectives, Pronouns, and Verbs are *inflected* verbs in the way of *Conjugation*, the rest in the way of *Declension*.

§ 313. The parts of speech are ten, Substantive, Adjective Pronoun, Article, Verb, Participle, Adverb, Preposition, Conjunction, and Interjection.

§ 314. Substantives and Adjectives are called by the general name *Noun*. By so calling them we may reduce the parts of speech to nine.

§ 315. The *Article* is a Pronoun of a peculiar kind. By so considering it we may reduce the parts of speech to eight.

§ 316. The *Participle* is a peculiar form of the verb. By so considering it we may reduce the parts of speech to seven.

The number ten, however, is the most convenient.

§ 317. Nouns, Pronouns, Verbs, and Adverbs are susceptible of inflection. Prepositions, Conjunctions, and Interjections are unsusceptible of inflection.

Nouns are *declined*, verbs *conjugated*.

#### QUESTIONS.

What are parts of a Proposition?—What part of speech is a *Subject*, a *Predicate*, a *Copula*?—How does a Pronoun differ from a Substantive? How does an Adjective?—What Substantives form their plurals in *-z*, *-iz*, and *-s*?—What is the peculiarity of the plural forms of *man*, *leaf*, *quantity*, *cargo*, *patriarch*?—What

is the difference between the Possessive Singular and the Possessive Plural?—What positive Adjectives have no comparative forms? What comparatives have no positive?—What are the peculiarities of the words *elder*, *midmost*, and *former*?—Decline the pronouns *he*, *me*, and *who*.—What are the pronouns of the Second Person Singular? What the Demonstrative, Reflective and Indeterminate?—Conjugate the verbs *am*, *was*, *be*, *move*, *speak*, *swim*, *run*.—Enumerate the second singulars that end in *-t* and not (as usual) in *-st*.—What part of the Verb is *wert*?—What are the preterite tenses of *marry*, *creep*, *sell*, *feel*, *bereave*, *bend*, *meet*, and *cost*?—What is the peculiarity of each?—In what respect is *could* more irregular than *would*, or *should*? Arrange in alphabetical order the Verbs which form their preterites by changing the vowel.—Enumerate the preterite Participles that end in *-en*, and compare them with the corresponding preterites.—How far are Adverbs changed in respect to their form?—What is the difference between *Derivation* and *Composition*?—How is *use* sounded when it is a verb? How when it is a substantive?

## PART IV.

## SYNTAX.

§ 318. THE most important rules of Syntax are, 1. The rules of Concord; and 2. The rules of Government.

§ 319. The nature of a *concord* may be seen in such an expression as, *these are mine*; where the subject (*these*) is in the plural number, and the copula (*are*) is the same. An expression like, *these is good*, would violate a rule of concord.

§ 320. In the Latin language *concordia* means *agreement*.

§ 321. The nature of *government* may be seen in such an expression as, *the man's hat*; where the word *man's* is in the possessive case. An expression like *the man hat*, would violate a rule of government.

1. In such an expression as the one just quoted there is a certain relation between the object denoted by the word *man's* and the object denoted by the word *hat*. This relation is the relation of property or possessorship. The *man* is the *possessor* of the *hat*, and the *hat* is the *possession* of the *man*. To denote this, the word *man* is put in the possessive

case, and as it is thus put in the possessive case for the sake of showing the relation it bears to the word *hat*, it is said to be *governed* by it.

2. In the sentence, *I strike the iron*, the verb *strike* denotes an action. It also does something more: it denotes an action that has an effect upon an object; since the word *iron* is the name of an object, and the word *strike* is the name of an action that affects that object. Here, also, there is government; i.e. the government of the noun *iron* by the verb *strike*.

3. By remembering that the particular case in which a noun stands *depends* upon the words that are taken along with it, we may see that the term *government* is not ill-chosen as the name for the *dependence* of one word upon another.

§ 322. *Government of Substantives*.—Of two substantives, the one that is governed by the other is always in the possessive case,—*the man's hat*, *the woman's ring*, *the boy's pony*.

§ 323. *Government of Adjectives*.—The only adjective that governs a case is the adjective *like*, and the case it governs is the objective,—*this is like him*.

N.B. *This is like he* is incorrect. *This is like to him* is redundant, the *to* is unnecessary.

§ 324. A Demonstrative Pronoun agrees with its substantive in number, gender, and case; as, *this*<sup>1</sup> *book is useful*, *these*<sup>2</sup> *books are useful*.

§ 325. Possessive Pronouns do the same. *His* and

<sup>1</sup> Not *these*.

<sup>2</sup> Not *this*.

*hers*, however, are not true possessive pronouns, but genitive cases.

§ 326. Hence, we say *his mother* and *her father* (where the pronoun and substantive are of different genders), just as correctly as we say the *son's mother* or the *daughter's father*. In this case the words *her* and *his* are not in *agreement* with *father* and *mother*, respectively, but are *governed* by them, like any other possessive case.

§ 327. The Relative always agrees with its antecedent in gender and number, but not always in case—*John, who trusts me, comes here. John, whom I trust, comes here.*

§ 328. The word *an* and *a* are identical; except that in the latter the sound of the *-n* is omitted.

§ 329. When the substantive begins with the sound of a vowel, we use *an*; as, *an ant, an egg, an island, an ostrich, an hour, an heir.*

In these last two words the *h* is not sounded (or mute), so that the words *heir* and *hour* really begin with the sounds of vowels.

§ 330. When the substantive begins with the sound of a consonant, a semivowel, or *h*, we use *a*; as, *a pan, a bat, a fane, a vane, a tile, a den, a thought, a coat, a kitten, a gun, a sun, a zany, a chest, a jest, a house, a hill, a hint, a hindrance, &c.*

*Observe.*—The following words (and others like them), although their first letter is a vowel, are preceded by the form *a*; *a ever, a unit, a one* (as in *many a one*). We do not say *an ever, an unit,*

*an one*, although the words are frequently written so.

Of this we shall see the reason if we remember the *sounds* of the words in question. *Ever, unit, one* (and others words like them), are sounded *yoo-er, yoo-nit, won*, in which case they begin, not with a vowel, but a semivowel.

§ 331. When two or more substantives following each other denote the same object, the article precedes the first only. We say *the secretary and treasurer* when the two offices are held by one person.

§ 332. When two or more substantives following each other denote different objects, the article is repeated, and precedes each. We say *the secretary and the treasurer* when the two offices are held by different persons.

So also with *a* and *an*. *A secretary and treasurer* when one person is spoken of; *a secretary and a treasurer* when two are meant.

*Examples of Apposition, Collocation, Pleonasm and Ellipsis.*

§ 333. *Apposition*.—In the expression *George, King of England*, the words *King* and *George* are said to be in apposition to each other. In expressions like this we must remark—

1. That the substantives in apposition to each other are in the same case. The words *King* and *George* are both nominatives.

2. That they express the same thing. The word *George*, applied to that particular monarch, means the same thing as the *King of England*, and the words *King of England* applied to the same monarch mean the same thing as *George*.

3. That, as the two substantives explain each other, they may be said to be *laid alongside of each other*. They are instances of apposition, from the Latin word *ap-positi* = *laid side by side*.



§ 334. *Collocation*.—The possessive case always precedes the case by which it is governed; as, *the man's hat*, not *the hat man's*.

The adjective generally precedes the substantive with which it agrees; as, *the bright sun*, not *the sun bright*.

These are two, out of many instances of *collocation*, a word derived from the Latin *colloco* = *I place together*, and meaning the order in which words follow each other in forming sentences.

§ 335. *Ellipsis*.—Sometimes a possessive case stands alone, without any substantive to govern it. In this case the governing substantive is said to be *understood*; that is, the hearer is supposed to understand what is meant, without the sentence being expressed in full. Sentences of this sort are said to be *elliptical*, or to exhibit an *ellipsis*. The word *ellipsis* is derived from the Greek word *elleipein* = *to fall short of*. The following are examples of *ellipsis*.

1. *This was bought at Rundell and Bridge's*.—Understand *shop*.

2. *I am going to St. Paul's*.—Understand *cathedral*, or some such word.

§ 336. *Pleonasm*.—This word, derived from the Greek word *pleonazein* = *to be in excess*, is the opposite to *ellipsis*.

The following expressions are *pleonastic*. The superfluous word is in each case printed in *italics*.

1. The king, *he* is just.
2. I saw *her*, the queen.
3. The men, *they* were there.
4. The king, *his* crown.

This last example is of importance in the history of Grammar. Expressions like it occur frequently in the old writers, especially in the Liturgy of the Church; as, *for Jesus Christ his sake*. On the strength of this it has been imagined by certain writers that the possessive case throughout the language arose out of an abbreviation of this mode of speech, and that *the King's grace* was nothing more than a shortened form of *the King his grace*. This view is erroneous, and, it is to be hoped, abandoned.

1. Expressions like the *Queen's Majesty* are not capable of being derived from *the Queen, his Majesty*; since the pronoun would, in such a case, be not *his*, but *her*; as *the Queen, her Majesty*.

2. Expressions like *the children's bread* are not capable of being derived from *the children, his bread*; since the pronoun would, in such a case, be not *his*, but *their*; as, *the children, their bread*.

3. The oldest Anglo-Saxon forms exhibit no traces of the sound of *-h*. The possessive cases of *end*, *cýning* (*king*), *smið* (*smith*), are *end-es*, *cýning-es*, *smið-es*, not *end-his*, *cýning-his*, *smið-his*.

4. The form *his* itself is not accounted for by the view in question; since we cannot say that *his* is an abbreviated form of *he his*.

## CONCORD OF VERBS.

§ 337. The verb agrees with the nominative case in number, i.e. if the nominative case be of the singular number, the verb is singular also; as, *the man speaks* (not *the man speak*). If the nominative case be plural the verb is plural also; as, *the men speak*, not *the men speaks*.

§ 338. When two singular nominatives are connected by the word *and*, the verb must be in the plural number; as, *the sun and moon shine*, not *the sun and moon shines*.

§ 339. *Caution*.—When two singular nominatives are connected by the word *or*, or *nor*, the verb must be in the singular number; as, *a man or a boy is coming*, not *a man or a boy are coming*.

§ 340. When a substantive denotes a *collection*, *number* or *class*, the verb may be either singular or plural, even when the nominative case is singular; as, *the multitude pursue pleasure*, or, *the multitude pursues pleasure*. Words of this kind are *collective substantives*, or simply, *collectives*.

§ 341. When a collective substantive ends in *-s*, and that *-s* was, originally, a sign of the plural number, the verb may be *either singular or plural*. This is

the case with *politics, mathematics, optics, physics, ethics, news, means, pains*, and some other words; but not with *riches*, and *alms*.

1. *Mathematics* is a fine study. 2. The mathematics of the French school *are* different from those of the English.

1. The *means* he had recourse to *was* a dishonourable one. 2. The *means were* insufficient for the object.

§ 342. When a collective plural ends in *-s*, and that *-s* was *not* originally a sign of the plural number, but part of the word in its singular form, the verb is more properly singular than plural; as, *alms is acceptable; riches is a gift of fortune*. Nevertheless, the plural form is allowable—

Riches, like insects, when concealed they lie,  
Wait but for wings, and in their season fly.—POPE.

§ 343. The verb agrees with the nominative case in person, *i.e.* if the nominative case be a pronoun of the first person the verb is in the first person also; if a pronoun of the second person the verb is in the second person also. Lastly, if it be a pronoun of the third person, or a *substantive*, the verb is in the third person; as,

1. <i>I speak</i>	not	<i>I speaks.</i>
2. <i>Thou speakest</i>	—	<i>thou speaks.</i>
3. <i>He speaks</i>	—	<i>he speak.</i>
<i>John speaks</i>	—	<i>John speak.</i>
<i>The man speaks</i>	—	<i>the man speak.</i>

## GOVERNMENT OF VERBS.

§ 344. Verbs are of two kinds, transitive and intransitive.

§ 345. Every transitive verb is followed by either a substantive or a pronoun.

§ 346. The substantive or pronoun that follows a transitive verb is always in the objective case. Hence—

§ 347. Transitive verbs govern an objective case; as, *I strike him, he strikes me*; not *I strike he, he strikes I*.

The reason why every transitive verb is followed by a substantive or pronoun lies in the following fact: viz., that the action expressed by it is never a simple one. On the contrary, it always affects some object or other; as, *I move my limbs*; *I strike my enemy*. Hence the presence of a transitive verb carries with it the presence of a substantive or pronoun also; which is the name of the object affected.

In such a sentence as *I strike the iron*, the verb *strike* denotes an action, an action that has an effect upon an object; the word *iron* being the name of an object, and the word *strike* the name of the action affecting it. In this case the *action* may be said to *pass off* from the agent (*i.e. the person who strikes*) to the object (*i.e. the iron*); a view which supplies the meaning of the word *transitive*. Verbs expressing actions capable of affecting objects are called transitive verbs, from the Latin word *transire*=*to pass over*.

In saying *I walk*, the verb *walk* denotes an action. It does not, however, denote an action that has any effect upon any object whatever. The action alone, in its simplest form, is stated to take place. Verbs like *walk* are called *intransitive*, because *no* action can be said to pass off from them to any object. Hence, respecting the government of these two sorts of verbs, there is the following difference; viz., that whilst transitive verbs always govern a noun, and that in the objective case, intransitive verbs govern no case at all; as, *I sleep*, *I walk*, *I think*, &c.

*Observe.*—The same word has often two meanings, one of which is transitive and the other intransitive; as,

1. *I move*,—where the verb is intransitive, and denotes the mere act of motion. 2. *I move my limbs*,—where the verb is transitive, and where the action affects a certain object (*my limbs*).

1. *I walk*,—where the verb is intransitive, and denotes the mere act of walking. 2. *I walk the horse*,—where the words *I walk* are equivalent to *I cause to walk*, and are also transitive, denoting an action affecting a certain object (*the horse*).

This fact of the same verb having transitive and intransitive meanings must be continually borne in mind; otherwise transitive verbs will appear to be without an objective case, and intransitive verbs to govern one.

## ADVERBS.

§ 348. An adverb takes its name from being, whenever it forms part of a proposition, immediately connected with the verb ; as, *the sun shines brightly*. Here *brightly* is an adverb connected with the verb *shines*.

§ 349. As the verb signifies *action*, the adverb signifies the *manner, time, degree, place, number of times*, &c. that such an action takes place ; as,

The sun shines *brightly*.

The sun shines *to-day*.

The sun shines *brightly to-day*.

The sun shines *very brightly to-day*.

The sun shines *brightly here*.

The sun has shone *brightly twice* this week, &c.

## PREPOSITIONS.

§ 350. A preposition takes its name from the Latin words *præ*=*before*, and *positio*=*position* (or *placing*). It always governs either a noun or pronoun, and, in the English language, always precedes the word it governs ; as, *John is going to London*, *James is coming from London*.

§ 351. All prepositions require that the substantive or pronoun they govern should be in the objective case ; *I am thinking of him* (not *he*) ; *he is thinking of me* (not *I*).

## CONJUNCTION.

§ 352. A conjunction takes its name from the Latin words *con*=*with*, and *unctio*=*junction* (or *joining*).

353. Conjunctions connect words and propositions ; as,

1. All men are black *or* white.

2. a. Troy was taken,

*because*

b. Hector was killed.

§ 354. In most cases where a conjunction *apparently* connects words, it really connects propositions.

In such an expression as *the sun and moon shine* there are, in reality, two separate propositions—

1. The sun shines.

2. The moon shines.

The cases where it is merely two words that are connected are very rare. In the previous example, however, such was the case. It cannot be said that *all men are black*, nor yet *that all men are white*. All that can be said is, that each man is either one or the other.

§ 355. Those conjunctions that denote doubt or uncertainty require that the verb which follows them should be in the conjunctive mood.—*If I were* <sup>1</sup> *you I should act differently*.

<sup>1</sup> Not *was*.

§ 356. The following words, amongst others, are adverbs :—

<i>once</i>	<i>never</i>	<i>badly</i>
<i>twice</i>	<i>ever</i>	<i>well</i>
<i>thrice</i>	<i>yet</i>	<i>much</i>
<i>now</i>	<i>here</i>	<i>truly</i>
<i>then</i>	<i>there</i>	<i>brightly.</i>

§ 357. The following words, amongst others, are prepositions ; *in, on, of, at, up, by, to, for, from, till, with, through, behind.*

§ 358. The following words, amongst others, are conjunctions ; *and, or, nor, if, because, although.*

§ 359. One and the same word may be at one time an adverb, at another a preposition, and at another a conjunction.

A. *In, on, up, by, through,* and several others, are adverbs or prepositions, as the case may be.

## Adverbs.

## Prepositions.

*Put it in ;*

*Put it in the box.*

*Get on ;*

*Get on the horse.*

*Go up ;*

*Go up the tree.*

*Pass by ;*

*Pass by the place.*

*Cut through ;*

*Cut through the armour.*

B. *Since* is a preposition in the sentence, *I have been here since ten o'clock ;* but it is a conjunction in the sentence, *since you have waited here so long, I will, at once, go with you.* The same is the case with the word *but*, and with some others.

§ 360. Words that can be either prepositions or



adverbs, adverbs or conjunctions, conjunctions or prepositions, are called *convertible* words.

The following are the signs by which it may be known whether a *convertible* word is an adverb, a preposition, or a conjunction.

§ 361. *Rule 1.* If a *convertible* word be a preposition it governs a noun; as, *bring it out of the box, drive through the gate, get on the horse.*

§ 362. *Rule 2.* If a *convertible* word be an adverb, no noun is governed by it, and the part of the sentence wherein it occurs is simple; i.e., not capable of being expanded into two propositions; as, *bring it out, drive through, get on.*

§ 363. *Rule 3.* If a *convertible* word be a conjunction, it is incapable of governing a noun, whilst the part of the sentence in which it stands is capable of being expanded into two propositions.

The force of the first two of these rules is clear. In such a sentence as, *I climbed up a tree*, the word *up* is a preposition, and it is by means of that word that the *tree* is connected with the act of *climbing*. *To climb* is the act itself. The *tree* is the object affected by it.

Contrast with this such words, as, *I climb up, I go in, I get on*. In such case the words *up, in, and on*, are really portions of the verb itself; so that

*Climb up* means *ascend*,

*Go in* — *enter*,

*Get on* — *proceed*.

In these, and all similar examples, the effect of the verb upon any particular object is not mentioned. All

that is mentioned is the general manner in which the action takes place; and, consequently, the sense is adverbial.

The process by which we prove a word to be a conjunction is less simple: it is, however, best illustrated by the words *than* and *but*.

A. *All fled but John*.—If this mean *all fled* except *John*, the word *but* is a preposition, the word *John* is an objective case, and the proposition is single. If, instead of *John*, we had a personal pronoun, we should say, *all fled but him*.

*All fled but John*.—If this mean, *all fled, but John did not fly*, the word *but* is a conjunction, the word *John* is a nominative case, and the propositions are two in number. If, instead of *John*, we had a personal pronoun, we should say *all fled but he*.

B. In the following sentence it is remarkable that the word *than* is followed by an objective case.

*You are a much greater loser than me*.—SWIFT.

*She suffers more than me*.—SWIFT.

Now, if this construction be correct, the word *than* is a preposition.

Nevertheless, it is far more in accordance with the practice of good writers, and the genius of the English language to consider *than* a conjunction. In this case each sentence would be double. Thus,

1. *You are a much greater loser*

*than*

2. *I am (a loser).*

1. *She suffers more*  
than
2. *I suffer.*

Again, *He approves of you more than I*, means one thing; whereas, *he approves of you more than me*, means something quite different. In each case, the word *than* is a conjunction, and, in each case, the sentence, although apparently simple, contains two propositions. The first is equivalent to—

1. *He approves of you more*  
than
2. *I approve of you.*

The second means—

1. *He approves of you more*  
than
2. *He approves of me.*

§ 364. Interjections are words like *ah! oh! O! alas! pish! tush! &c.* They are destitute of inflexion, and incapable of government.

#### QUESTIONS.

What are the concords of the Pronoun? What of the Verb? In what case is a Substantive when it is governed by a Substantive? In what when governed by an Adjective? In what when governed by a Preposition? How does a Conjunction govern a Verb? How can an Adverb be distinguished from a Preposition, when they are both spelt and sounded alike? What part of speech is *than*?

What are the chief collective Substantives in English? What is the meaning of *apposition*, *collocation*, *ellipsis*, and *pleonasm*?

## PART V.

## PROSODY.

§ 365. THE word *Prosody* is derived from the Greek word *Prosodia*, signifying *accent*.

§ 366. The regular recurrence, at regular intervals, of an accented syllable, constitutes verse.

§ 367. In the following lines the accent recurs regularly on every *second* syllable :—

The wáy was lóng, the wínd was cóld,  
The mínstrel wás infirm and óld;  
His wíther'd cheéq, and trésses gréy,  
Seém'd to have knówn a bétter dáy.  
The hárp, his sóle remáining jóy,  
Was cárried bý an órphan bóy.  
The lást of áll the bárd's was hé  
Who súnq of áncient chivalry.—SCOTT.

§ 368. In the following lines the accent recurs regularly on every *third* syllable :—

At the clóse of the dáy, when the hámlet is stíll,  
And the mórtals the sweéts of forgétfulness próve,  
And when nóught but the tórrént is héárd on the híll,  
And there 's nóught but the níghtingale's sónq in the gróve.

BEATTIE.

§ 369. When every *second* syllable is accented, the number of syllables in a line is *double* the number of the accents.

§ 370. When every *third* syllable is accented, the number of syllables in a line is *treble* the number of the accents.

From these two facts it is evident that the length of a verse may be calculated in two ways. It may be calculated according to the number of accents, or it may be calculated according to the number of syllables. Hence, in respect to the quotation in § 367, we may say that it consists of verses of *four* accents, or of *eight* syllables, just as we please; whilst the same is the case with the lines in § 368. These may be verses of *four* accents, or they may be verses of twelve syllables.

§ 371. A group of syllables, wherein one is accented, and one (or more) unaccented, is called a *measure*.

In the lines already quoted the following groups are measures :—

## 1.

The wáy | was lóng | the wínd | was cóld,  
The mín | strel wás | infírm | and óld.

Here each measure consists of two syllables, and is called *disyllabic*.

## 2.

At the clóse | of the dáy | when the hám | let is stíll.

Here each measure consists of three syllables, and is called *trisyllabic*.

§ 372. The disyllabic measures are of two kinds. In the one the accent is on the first syllable, the second being unaccented. In the other the accent is on the second syllable, the first being unaccented.

*Example of the first kind of disyllabic measure.*

Láy thy bów of peárl apárt,  
 A'nd thy sílver shíning quíver;  
 Gíve untó the flýing hárt  
 Tíme to bréathe, how shórt soéver;  
 Thoú that mák'st a dáy of níght,  
 Góddess éxquisítely bríght.—BEN JONSON.

*Example of the second kind of disyllabic measure*

The wár, that fór a spáce díd fáil,  
 Now tréhbly thúnder'd ón the gále,  
 And Stánley wás the crý;  
 A líght on Mármion's vísage shéd,  
 And fired his glázíng éye:  
 With díyng hánd abóve his heád  
 He shoók the frágments óf his bláde,  
 And shoúted víctory!—SCOTT.

§ 373. The trisyllabic measures are of three kinds. The first trisyllabic measure has its accent on the first syllable, the unaccented syllables being the second and third.

Píbroch o' Dónuìl Dhu!  
 Píbroch o' Dónuìl!  
 Wáke thy shrill vóice anew,  
 Súmmon Clan Cónnuìl.  
 Cóme away, cóme away,  
 Hárk to the súmmons!  
 Cóme in your wár array,  
 Géntles and cómmuns.—  
 Cóme ev'ry híll-plaid, and  
 Tráe heart that wéars one;  
 Cóme ev'ry steél blade, and  
 Stróng hand that béars one.—  
 Léave the deer, léave the steer,  
 Léave nets and bárges:  
 Cóme with your flíghtíng-gear,  
 Broádswords and tárges.

Cóme as the wínds come, when  
 Fórests are rénded ;  
 Cóme as the wáves come, when  
 Návies are stránded ;  
 Fáster come, fáster come,  
 Fáster and fáster,  
 Chiéf, vassal, páge, and groom,  
 Ténant and máster.  
 Fást they come, fást they come,  
 Sée how they gáther !  
 Wíde waves the eágle plume,  
 Blénded with heáther.  
 Cást your plaids, dráw your blades,  
 Fóward each mán set !  
 Píbroch of Dónuill Dhu,  
 Knéill for the ónset.—SCOTT.

§ 374. The second trisyllabic measure has its accent on the second syllable, the unaccented syllables being the first and third.

The bláck bands came óver  
 Thé A'íps and their snów ;  
 With Boúrbon, the róver,  
 They páss'd the broad Pó.  
 We [have] beáten all [our] foémen,  
 We [have] cáptured a kíng,  
 We [have] túrn'd back on nó men,  
 And só let us síng,  
 "The Boúrbon for éver !  
 Though pénniless áll.  
 We 'll [have] óne more endeáavour  
 At yónder old wall.  
 With [the] Boúrbon we 'll gáther  
 At dáy-dawn befóre  
 The gátes, and togéther  
 Or breák or climb ó'er

The wáll : on the ládder  
 As móunts each firm foót,  
 Our shoút shall be gládder,  
 [And] death ónly be múte.—  
 The Boúrbon ! the Boúrbon !  
 Sans cóuntry or hóme,  
 We 'll fóllo the Boúrbon  
 To plúnder old Róme."—BYRON.

§ 375. The third trisyllabic measure has its accent on the third syllable, the unaccented syllables being the first and second.

See the snákes how they réar,  
 How they híss in the aír,  
 And the spárkles they flásh from their eyés.

DRYDEN.

§ 376. In the English language the disyllabic measures are commoner than the trisyllabic ; whilst of the two disyllabic measures the second is commoner than the first.

---

*Specimens of some of the more usual* ENGLISH  
 METRES.

1.

First disyllabic measure. Alternate rhymes. Four accents to each verse. The unaccented syllable of the last measure wanting in every second and fourth line.

Só she stróve against her weaknéss,  
 Thóugh at times her spírits sánk ;  
 Sháped her héart with wóman's meeknéss  
 Tó all dúties óf her ránk.



A'nd a géntle cónsort máde he;  
 A'nd her géntle mínd was súch,  
 Thát she gréw a nóble lády,  
 A'nd the péople lóved her múch.  
 Bút a tróuble wéigh'd upón her,  
 A'nd perpléx'd her níght and mórn  
 Wíth the búrden óf an hónour  
 U'nto wích she wás not bórn.—TENNYSON.

## 2.

First disyllabic measure. Rhyming couplets.  
 Rhymes single. Eight accents to each verse. The  
 unaccented syllables of the last measures wanting  
 throughout.

Cómrades, leáve me hére a líttle, whílat as yét 'tis eárlý mórn ;  
 Leáve me hére, and wén you wánt me, sóund upón the búgle  
 hórñ.—TENNYSON.

## 3.

Second disyllabic measure. Alternate rhymes.  
 Three accents to each line. In every first and third  
 verse there is a supernumerary syllable. This makes  
 the rhyme double.

'Twas when the seas were roaring  
 With hollow blasts of wind,  
 A damsel lay deploring,  
 All on a rock reclined.  
 Wide o'er the foaming billows  
 She cast a wistful look ;  
 Her head was crown'd with willows,  
 That trembled o'er the brook.

## 4.

Second disyllabic measure. Rhyming couplets.  
 Rhymes single. Four accents, or eight syllables, to  
 each line. Verses of this sort are called *octosyllabics*.

On, on he hasten'd, and he drew  
 My gaze of wonder as he flew.  
 Though like a demon of the night  
 He pass'd and vanish'd from my sight,  
 His aspect and his air imprest  
 A troubled memory on my breast ;  
 And long upon my startled ear  
 Rung his dark courser's hoofs of fear.—BYRON.

5.

Second disyllabic measure. Rhymes in couplets ;  
 single. Five accents, or ten syllables, to each line.  
 Verses of this kind are called *heroic couplets* ; and are  
 the metre in which many of the greatest poems of the  
 English language are written.

On what foundation stands the warrior's pride ?  
 How just his hopes, let Swedish Charles decide.  
 A frame of adamant, a soul of fire,  
 No dangers fright him, no misfortunes tire ;  
 O'er Love, o'er Fear extends his wide domain,  
 Unconquered lord of pleasure and of pain.  
 No joy to him pacific sceptres yield,  
 War sounds the trump, he rushes to the field ;  
 Behold auxiliar kings their powers combine,  
 And one capitulate, and one resign.  
 Peace courts his hand, but spreads her charms in vain.  
 "Think nothing gain'd," he cries, "till nought remain,  
 On Moscow's walls till Swedish banners fly,  
 And all be mine beneath the polar sky!"  
 The march begins in military state,  
 And nations on his eye suspended wait.  
 Stern Famine guards the solitary coast,  
 And Winter barricades the realms of frost.  
 He comes! nor toil nor want his course delay :  
 Hide blushing Glory, hide Pultowa's day.

\* \* \* \* \*

His fall was destined to a barren strand,  
 A petty fortress, and a dubious hand.  
 He left a name at which the world grew pale,  
 To point a moral and adorn a tale.—JOHNSON.

## 6.

The same as the preceding; except that there is no rhyme. This metre is called *blank heroics*, or *blank verse*.

## 7.

Second disyllabic measure. Six accents. Name of the verse *Alexandrine*.

Ye sacred bards that to your harps' melodious strings  
 Sung th' ancient heroes' deeds, the monuments of kings;  
 If, as those Druids taught who kept the British rites,  
 And dwelt in darksome groves, there counselling with sprites,  
 When these our souls by death our bodies do forsake,  
 They instantly again to other bodies take,  
 I could have wish'd your souls redoubled in my breast,  
 To give my verse applause to time's eternal rest.—DRAYTON.

## 8.

Second disyllabic measure. Seven accents. Name. *Service metre*.

The Lord descended from above, and bow'd the heavens most  
 high,  
 And underneath His feet He cast the darkness of the sky.  
 On Cherubs and on Seraphim full royally He rode,  
 And on the wings of mighty winds came flying all abroad.  
 STERNHOLD AND HOPKINS.

THE END.

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